

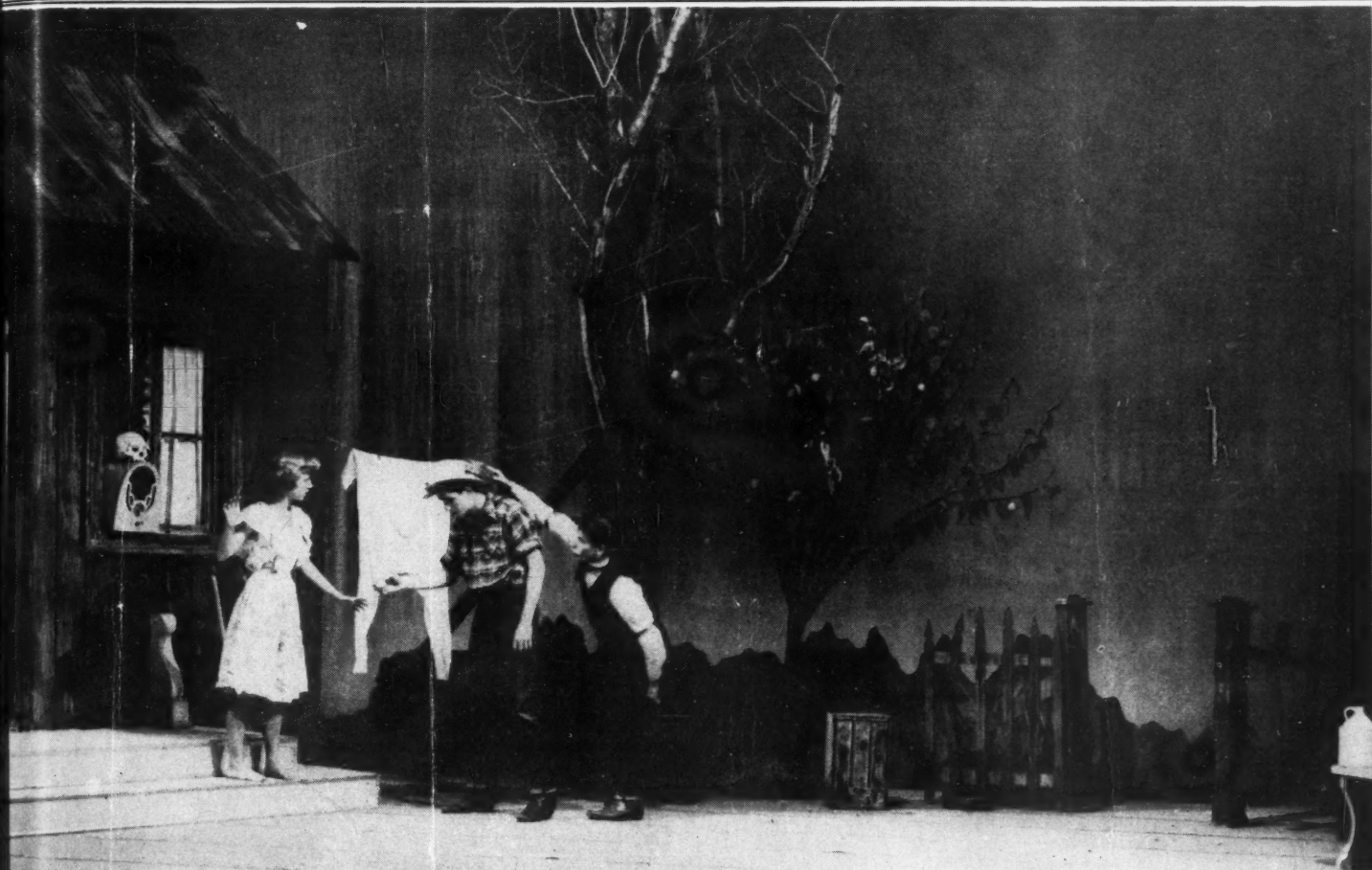
DRAMATICS

The Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

Vol. XIX, No. 2

NOVEMBER, 1947

35c Per Copy



Scene from a production of **The Great Big Doorstep** as produced at the Tuscon, Arizona, Senior High School (Thespian Troupe 425), with Lloyd E. Roberts as director.

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Staging MISS LULU BETT

By HILDA LANE

UNCONQUERED

(The Film of the Month)

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NEW PLAYS FOR HIGH SCHOOLS

By **ALBERT JOHNSON**

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3-Act Comedy, 6m., 10w., Extras

By Albert Johnson. This newest comedy of Mr. Johnson's is about Bobby Blaylock who, at sixteen, is still more tom-boy than young lady . . . to the proud delight of her dad and the neurotic distress of her mother. However, when Bobby tangles with Freda's feminine wile, some amusing transformations take place! Send for a reading copy today and you'll be sold!

IF THIS BE BLISS

3-Act Comedy, 7m., 7w., 3 minor parts

By Albert Johnson. This play has been one of our best sellers. It is the story of Deck Smith, an 18-year-old, who is caught in a matrimonial trap by Marcella Payne. His dilemma is a choice between marriage and college. This play is so lifelike and humanly funny that it is a guaranteed favorite.

DIRECTORS' COMMENTS: IF THIS BE BLISS was a sure-fire hit . . . lifelike and humanly funny . . . the audience laughed from the first to the last curtain . . . dialogue was easily learned because it was natural . . . fast moving . . . it brings out something worthwhile . . . light and gay . . . has many witty lines . . . very refreshing. . . SO HELP ME was voted a definite success . . . audience liked the plot interest . . . lively humor . . . a departure from "slap-bang" farce . . . staging easily done . . . patrons wanted a repeat performance.

SO HELP ME

3-Act Comedy, 7m., 7w.

By Albert Johnson. This is the story of Harry Hart, a good-looking, likable junior who is out for football, interested in chemistry and Su Roberts, and trying to make some money for his widowed mother. He invents an insecticide and then gets trapped in the hub of the wheel of industry. SO HELP ME is that blend of comedy and pathos that lifts it out of the category of ordinary plays. You'll like it!

MAYBE IT'S LOVE

3-Act Comedy-Drama, 6m., 7w.

By Albert Johnson. Whoever can raise the necessary money for the missionary fund of Reverend Hotchkiss's church will have the privilege of taking his very desirable daughter to the dance. So it turns out to be quite a contest between Ted and Butch to see whose ideas of finance are most productive. Don't miss this one!

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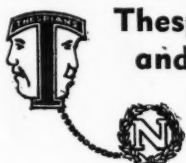
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NOVEMBER, 1947

NOTES AND

by the
EDITOR FOOTNOTES

While space will not permit us to include this season a department devoted to technical problems of theatre production, we are pleased to announce that Professor A. S. Gillette, Theatre Technician, State University of Iowa Theatre, Iowa City, Iowa, is on our staff as technical editor and that his services are available to all readers of this magazine who wish information on matters of theatre production. Requests for information should be addressed directly to Professor Gillette. A stamped, self-addressed envelope should accompany each request.

The annual convention of the Speech Association of America and that of the American Educational Theatre Associations will be held on December 29, 30, 31 at the Hotel Utah, Salt Lake City. Additional particulars will appear in our December issue.

The Drama Department of the University of Delaware, in collaboration with the American National Theatre and Academy, sponsored the Eastern Theatre Conference at the University of Delaware on October 18, 19. The conference was attended by delegates from a six-state area. Professional and non-professional theatre leaders devoted the two days to discussions and demonstrations on various phases of theatre production. The gathering was one of the first of regional conferences through which ANTA hopes to implement its plans for an American National Theatre.

ALL major accomplishments of the Cleveland Heights, Ohio, High School Players for the year 1946-47 were summarized in a three-page report submitted to the superintendent of schools, teachers, and friends. Besides mentioning dramatic performances and programs, the report contains a list of all dramatic awards and scholastic honors received by the Players. We regard such a report an excellent medium for directing public attention to the work of the dramatics department or club. Our compliments to the Players and their resourceful director, Dr. Dina Rees Evans.

During the next several months, nine representatives of as many national organizations will form a National Commission for Life Adjustment on Secondary School Youth. The Commission is sponsored by the United States Office of Education. Its task will be to promote "far reaching change in the high school curriculum." What position will the dramatic arts occupy in the new curriculum the commission has under consideration?

Twenty-three states are planning to set up state-wide FM educational networks, according to information received by the Federal Communications Commission. FM networks provide many opportunities for broadcasting by drama groups.

Principal David H. Frank of the Wadleigh High School, New York City, writes us that his school plans to establish, in the very near future, a four year course in dramatics covering all phases of theatre arts. Our compliments to Mr. Frank and his staff. Here is one group of educators who recognize present-day needs and are doing something about them.

Your editor is exchanging articles with editor George Taylor of THE AMATEUR STAGE, published in Yorkshire, England. Mr. Taylor's article on "Outstanding Amateur Theatre Groups in England" will appear in our December issue.

JUST RELEASED

FOR AMATEUR
PRODUCTION

THAT FACE IS FAMILIAR

A farce-comedy in three acts by Kenneth Weston Turner. 7. m., 8 w. One interior set. Plays a full evening. Highly recommended by the Press and the Public.

A gay comedy that has as its impetus and motivating force the twenty-five year long feud between Mrs. Harcourt and Mr. Philip Caldwell Mrs. Harcourt's aversion to actors and the stage generally; and the secret friendship between the two sons of both families. This friendship is welcomed by Mr. Caldwell but absolutely forbidden by Mrs. Harcourt. As the play opens Ray Harcourt and Frank Caldwell, the younger boys, are roommates at college and seem to get themselves into an endless amount of trouble. James Harcourt is pleasing his mother to the extent of painting a portrait of the Duchess of Warwick but surreptitiously he works with his chum, Harrington Caldwell, on stage setting designs. He has as another bosom friend, Dick Eddington, an actor of renown. During Mrs. Harcourt's absence on a trip—and while painting the Duchess' portrait—James has turned the room into a studio; and his two buddies, Dick and Harrington, have just come for a few days' visit when Mrs. Harcourt wires that she will return that afternoon. She arrives before they have time to re-convert the living room to its original state; but not before Dick and Harrington have agreed to pinch-hit as Butler and Secretary respectively. A riotous time ensues with: the boys trying to live up to their newly acquired jobs; the Duchess, who thinks she has detective ability, trying to remember where she has seen those faces before; Mrs. Harcourt's and the Duchess' plan to catch prospective burglars by setting a trap baited with drugged grape juice; and the disappearance of the Chinese chest in which both Mrs. Harcourt and the Duchess have hidden some of their jewels. How everything is finally ironed out to the satisfaction of all is too long a story to relate here; but it makes an evening of excellent entertainment for any audience. A rollicking farce of excellent comedy, gay situations and very clever lines. The play has had tremendously successful productions by the Chapman College Players and the Indiana Lakeshore Theatre Guild.

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NEW PLAYS Three-Act Royalty

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by Anne Ferring Weatherly. 6 M. 9 W.
The author of *Two Gentlemen and Verona*, and *The More the Merrier*, gives us here — in *Handy Man* — drawn-to-the-life characterizations, a believable and convincing plot, and effervescent comedy.

- **HEAD FIRST**
by Glenn Hughes. 7 M. 7 W.
We believe that *Head First* is the best play Glenn Hughes has written since the phenomenal *Spring Fever*. Its novel plot is a natural for high revelry.

- **JUNIOR PROM**
by James F. Stone. 6 M. 6 W.
This farce-comedy is destined to go far; for it has all the elements that go to make up an evening of complete forgetfulness of care — the kind that audiences everywhere "go for."

- **ODDS ON TOMORROW**
by Charles Quimby Burdette. 9 M. 8 W.
This comedy is sure to be one of the most-talked-of plays of the year in amateur circles. No other play that we know of employs the same plot material. This play deserves its place beside *Foot-Loose* and *New Fires*, by the same author.

- **TONIGHT WE DANCE**
by Dorothy Rood Stewart. 9 M. 11 W.
This is one of the finest examples of modern playwriting in the amateur field. The large cast is an advantage, for the playing assignments are nicely balanced. The dressmaking-shop set is novel, yet inexpensive. A brilliant play . . . truly.

- **THREE BLIND DATES**
by Bettye Knapp. 3 M. 7 W.
Issued late last season, *Three Blind Dates* came in for much commendation among directors. It has the same playability that *The Inner Willy* has.

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- MINOR MIRACLE**
by Verne Powers, author of *High Window*. 4 M.

- ROCK DUST**
by Mark R. Summer. 5 M. 2 W.

- ROUGHLY SPEAKING**
by Emmett Smiley. 6 M. 5 W.

One-Act Non-Royalty Plays

- CARRIE OF THE CARNIVAL**
by Ellen M. Shuart. 7 M. 3 W.

- THE LADIES' BROWNING CIRCLE MEETS**
by Enid Crawford Pierce. 12 W.

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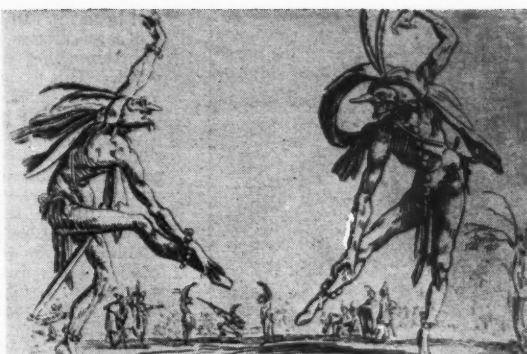


Figure I. Leandro's hand is on Franceschina's shoulder, while the latter clasps her hands beneath her apron. Harlequin and Zanni are seen at the right in this drawing. Figure II at the right shows grotesque positions of two dancers.

Commedia Dell'arte Acting

By JOHN H. McDOWELL

Department of Speech, The Ohio State University Theatre,
Columbus, Ohio

A true *commedia dell'arte* performance had no written text. It could be presented on any type of stage or on no stage at all. It did not require a director in the modern sense of the term, and it needed no mechanical equipment for startling effects. A performance required only the actor who improvised his dialogue and business as the play progressed. Before the performance, actors assembled to review the main items in the plot, to check the characteristic bits of business and the properties, and then appeared before the audience to make up lines as the play continued. Impromptu speech and impromptu action spontaneously arrived at was the core of the *commedia dell'arte* performance.

Being a comedy of the actor, the characters were types. Each wore a traditional costume, repeating set routines of business called *lazzi* and reciting stock speeches at appropriate places. The charm and appeal of the *commedia* depended upon the imaginative improvised moment, the contemporary illusion, the exigencies of each new performance, the favor of each new audience, the fancy of the reigning duke, or the vagaries of the cosmopolitan crowds in the square at San Marco. The comic servant, Arlecchino, dressed in patches, the pedantic Dottore with his academic gown, the braggart Capitano with his long rapier and fierce moustache, and the foolish old man, Pantalone, in a long flowing gown would delight king and servant alike at London, Paris, Madrid, or Ferrara.

The *commedia dell'arte* took form about the middle of the sixteenth century, and soon the comedians appeared in the major European capitals. Influential and wealthy Italian dukes sponsored the players who were formed into travelling troupes. Road shows were organized with appealing names such as the

Gelosi (the zealous), the Confident (the confident), the Desiosi (the desirous or those who desire to give pleasure) the Accesi (the flashing or inspired actors), the Fedeli (the faithful), and other troupes of Mantua, Parma, and Modena. The players were invited to participate at wedding festivities, triumphal entries, sumptuous banquets, in the courts of kings, and in the splendor of royal palaces. Again the same troupe might also be found on a crude mountebank stage with a charlatan quack doctor in the Square of San Marco, at a festa in Florence, or along a travelled roadside.

THE *commedia dell'arte* actor was a professional entertainer. Frequently, he devoted his entire career to perfecting his selected role. Among the many skilled performers were Francesco Andreini and his wife, Isabella. She was one of the most famous actresses of her time. She had seven children, one of whom was adopted by the Grand Duke of Tuscany, another by the Duchess of Mantua, while her son, Giovan Battista, not only excelled as an actor but was skilled as a writer and a poet. Gifted with a fine poetic style, she was honored by the academies, on whose account her bust was placed alongside those of Torquato Tasso and of Petrarca, and was crowned in laurel at a banquet in her honor given in Rome by Cardinal Aldobrandini, where she sat next to Tasso himself. Her name free from scandal, she was praised in the literature of the seventeenth century, and her death at Lyon (1603) was mourned by entire nations.

The essential appeal of the *commedia* sprang from the freshness of the improvised moment, the unpredicted tumbling of a nimble Arlecchino, the grace of a charming Isabella, the crude stupidity of a heavy Pulcinella, and the rhetoric of a Bolognese doctor. This, unfortun-

ately, was not and could not be written down. Skeleton forms of the plays are to be found in extant *scenarii*, but they are the dry bones of a once rollicking farce. The movements and gestures of an animated Arlecchino, or the pose of an old Pantalone were not in the text. The crowds in San Marco witnessed something far beyond the forms set on paper. Stock speeches, too, offer a clue but again there is little more than a copy-book formula of a rhetorical exercise. Indications of *lazzi*, while amusing and ridiculous, are, on the whole, too sporadic, incomplete, and often too ambiguous to form a concrete picture of stage action. Fortunately, the general popularity of the players made them favorite subjects for many artists who have caught them in their exaggerated poses, and have preserved a graphic record of the style and tone of this illusive improvised comedy.

From a study of the prints and drawings, we get many valuable suggestions as to the type and style of acting. The *COMMEDIA DELL'ARTE* was a comedy of intrigue, and in that type of drama the business of the actor plays an important part. Of necessity, the comedy has to depend upon stage action for its comic effect. The characters in this kind of situation must necessarily be typed, and as the "*COMMEDIA*" actors wore a stock dress and a mask, the emphasis was focused on the part as a type. This, while impersonalizing the actor, heightened the type so that the characteristic pieces of business may be associated with the part until they become traditional. With the emphasis on the type, the interest was centered on what the type-actor did and on how he did it. The traditional costume was always recognized, and that, coupled with the bare outline in the scenario, made it necessary for the performer to be a man of action, and to appeal to the eye. This, then, led the actor to assume poses and to make gestures, usually exaggerated or grotesque, which left little to the imagination of the spectators. The most striking observation, in this connection, is the vividness with which the movements and positions definitely picturize the situation. They are spirited, violent, often acrobatic, and they convey unmistakably the significance of the incident. For instance, to scrutinize, the actor is slightly bent forward from the waist, or, as with Pantalone, a more realistic touch is added of having spectacles. To plead, the actor falls to his knees with arms extended and palms open. When in prayer, he falls to his knees and presses his palms together. To be defiant, a wide stance is taken with body erect



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and head up. In a scene of sneaking or spying, the actor always assumes an animal-like position: crouching with legs bent and body forward. This is a favorite pose of Pantalone. When the latter goes to fight Harlequin, he holds his mantle before him like a shield, flourishes his sword, and walks with exaggerated steps. In Figure 1 a threat or attack is preceded by Harlequin waving a hat and BATTE, while the Zanni follows with a sword and wine cask. In the same print, polite affection is shown with Leandro's hand on Francesquina's shoulder, while the latter calmly clasps hands beneath her apron. Leandro's pose in this illustration is significant. When Harlequin is ill, he lies on the floor while the serving maid feeds him warm water. The grotesque positions of dancers with twisted arms and legs with bells on ankles and wrists (Figure II), tumbling, stilt-walking, flourishing rapiers and daggers, leaping, standing on hands, and pick-a-back riding are common sights in the *COMMEDIA DELL'ARTE*.

Much of the action is of a "slap stick" variety, rough, violent and crude. The inevitable scenes of one actor chasing another, the continual beatings, the use of clubs, dishes, casks, (Figure I), dishes, slippers, swords (Figure I), and spears, to intensify the struggle are familiar sights. More specific instances of using a rake to shampoo the hair, a pole with a long cord to extract a tooth, a Zanni hatching a nest of eggs, and two figures shaving each other simultaneously picture for us the tone, spirit, and activity of the *commedia dell'arte* and offer a close parallel with the cinema successes of Charlie Chaplin and the Marx Brothers.

THE performance is not complete without a song and dance act. Scores of illustrations have caught the comic figures vigorously dancing, while swinging their capes, hats, and swords wildly, and rattling their tambourines. Two grotesque Captain's in Figure II indicate the intensity of physical action. A milk-maid dances while the milk spills from an urn on her head and eggs fall from a basket on her arm, and Harlequin dances to the tune of glassware falling to the ground from an over-filled basket on his back. Vaudevillian stunts, such as snake-charming, and magic acts, accompanied the singing dancing. Gifts were thrown to the audience from the mountebank stage as they drew closer to hear the charlatan harangue about his unguents. Often the actors would leave the stage to intermingle freely with members of the audience, many of whom on occasions were also masked. Unrestrained and free, the players broke down the barriers between audience and actor.

Artists have caught these actors in stock poses, so that with a little imagination we can visualize the strutting Harlequin carrying his *batte* at a jaunty angle, the spying Pantalone with one hand on his hip and the other at his back gathering the folds of a long, flowing mantle, the stately Dottore in his stiff, academic dress, the clumsy loose-

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trousered Zanni (Figure I), the proud Capitano with his mantle worn with a flourish, the dapper lover, Leandro (Figure I), and the *prima donna* attired in their Renaissance finery.

Gestures are always significant and blatant, expressing in the most realistic way of thought of the actor. The hands are particularly interesting, and the illustrations reveal them in prominent and definite positions. Frequently they are the most important factor to picture a scene. In an eating episode, the fingers prominently clutch the glass and article of food. Hate, rejection, and approval, all have a standard form. Attack is represented with the fingers curved like a claw. The index finger is used repeatedly to indicate, or to point out. To express rejection or denial, the *innamorata* (lover) extends her arm with her palm turned back on the wrist. In the acceptance of a lover's suit, the lady presses her hand over her heart. In order not to see or hear, it is necessary to cover the eyes or to put the fingers in the ears. A favorite hand position is on the hip with the palm turned back on the wrist, or with the fingers back, the thumb down, and the elbow forward. Leandro, in Figure I calmly rests his hands on the hilt of his sword. It is well to remember that, although many times crude and vulgar, the effective and conscious use of the hands for expression always possesses the elements of grace and proportion.

As the *commedia dell'arte* performance depended in the main upon the enactment of a situation fraught with action and business, we can observe from the illustrations that the body positions and gestures were vital factors in getting this comic business over. It is evident that the actors studied definite effects which were "sure fire" with the cosmopolitan audiences, and that they executed them with great finesse and elaboration. The actor, in stock dress, with effective gestures and movements, was the motivating feature of all *commedia dell'arte* performances.

School Theatricals in Ecuador

By WILLIS KNAPP JONES

Department of Romantic Languages, Miami University, Oxford, Ohio

HIGH Schools in Ecuador differ greatly from those of the United States. Even their name is different, for they are called *colegios*. Studies are different, but there is one point of similarity: they enjoy putting on plays. They have never gone in for the senior plays as a way of raising money; they choose actors not only from all classes but, since schools are not co-educational, from other *colegios* as well.

One would expect the high schools of the larger cities to be interested in drama, but even in such little towns as Portoviejo, on the coast, in Loja, and in Cuenca and Riobamba in the Andes, if the citizens are ever to see some of the famous plays, it must be through the activities of the amateur groups, since professional companies are practically never seen there.

Center of greatest activity in the theatre is, naturally, commercial Guayaquil with its 300,000 inhabitants. For many years the Rocafuerte School, named for the Ecuadoran president who founded it in 1841, was co-educational, and it was easy to get boys and girls together for rehearsals. However as the city grew, the need for a new school became apparent and when it was completed, in 1937, the authorities decided it would be better to educate the girls separately and they were given the new building a mile and a half away. For a time dramatic activity continued only spasmodically.

Then in 1941 a big new building for the boys was finished, with an auditorium seating 1,000, and a stage that could be adapted for plays. But the cost of the building was so great that in a country as poor as Ecuador, there was no money left to equip it.

The leading spirit in amateur theatricals in Guayaquil for some time has been a young actor, Francisco Villar, known everywhere as Paco. He got his earliest dramatic training as a member of a group of Child Actors, active between 1927 and 1930 under the direction of a retired actor from Spain, Eduardo Beltran. Using five of his own children as nucleus, Beltran offered several seasons of operettas and ZARZUELAS or musical comedies with a troupe none of whom was over 12 years old.

Unfortunately, few of the children made use of this theatrical experience as they grew older, chiefly because of the lack of opportunity for professional actors in Ecuador. Two of the Beltran children became scenery painters, though they had to move to Columbia and Argentina to make money. And even Paco Villar had to earn his living in radio, presenting a drama a week over the air. However, occasional performance with his own players gave him

the reputation as the finest *galan* or leading man of Ecuador, and a rival of fine comic actor, Ernesto Alban.

The Rector of the Colegio Vicente Rocafuerte, hired Paco to direct the dramatics there. But first of all, he had to raise money for stage equipment.

His big problem was to find a theatre. In the tropical climate of Guayaquil, where split bamboo is the common building material and where it becomes tinder-dry during the eight rainless months, fires have been especially cruel to theatres. Unlike most important Latin American cities, Guayaquil has no municipal or national theatre. Any cultural attraction has to wedge its way into some movie theatre, and since the Guayaquilenos are movie-mad, theatre owners can usually make more money running films than by renting out their buildings for a thousand sucres (\$75) or so a night. So the only theatre available for Paco could be had for only a couple of evenings.

Next he ran into trouble about a play. He decided on a famous comedy, *Nuestra Natacha* (Our Natacha) by the Spaniard Casona, but when he showed it to the rector of the girl's school from which he was planning to borrow his actresses, that gentleman threw up his hands in horror. It was unthinkable that one of his girls should play the part of a student who scorned conventions, disregarded attempts to protect her, and ended with an illegitimate child! Not unless that whole episode were omitted would he allow cooperation by his school.

The director pointed out that it was a classic play, performed all over the world and even made into movies, but

the rector was firm. However there were other *colegios* for girls in Guayaquil by now. One is the Normal School named after a figure in the country's educational history, Senorita Lecumberry. The woman at its head was glad to let her girls try out for parts, and so, late in 1941, at the Teatro Eden, on Guayaquil's chief avenue, the 9th of October, *Nuestra Natacha* had a run of two performances, and is still being talked about as the best performance ever given in the city, in point of the scenery and size of the cast. Enthusiastic audiences paid into the box office enough to make a good start toward the equipping of the high school theatre.

After that triumph, the rector of the Colegio Nacional de Senioritas Guayaquil decided that he had deprived his students of an experience and asked to resume the old collaboration. For that reason, the following year a club was formed with the high sounding name Asociacion de Teatro Estudiantil, with both boys and girls, and to celebrate the end of the school year they presented *Lazaro* by a well-known Ecuadoran writer, Demetrio Aguilera Malta, at the time a professor at Rocafuerte.

LAZARO was a fitting selection. It deals with the troubles of a high school teacher in the imaginary country of Sportlandia, who receives so small a salary that he has to sell lottery tickets in the streets at night to support the people dependent on him. By being faithless to his ideals, he might have gained popularity and increased his salary which, by what must have been a coincidence, was just the amount that Rocafuerte was paying its teachers when the play was performed! But Lazaro's conscience brought about his tragedy. This play, too, had a two day run in the Olmedo Theatre which shortly afterward was destroyed by fire.

With this good start, the high school actors made 1943 a gala year. In each of the eight months of the term, the Student Theatre Association produced a full length play like Martinez Sierra's



A group of girls attending the Guayaquil, Ecuador, High School. Several of the drama stars appear in this picture. The girl wearing the sweater (second in the middle row left) played a leading role. Photo courtesy W. K. Jones.

Cradle Song and *Mama*, a popular comedy, *Three Asturians on a Donkey*, by the Argentine Alberto Novion, and the *Illusions of Old Folks* by another Argentine, Julio Escobar. In addition, they prepared a number of one act plays as part of monthly school programs, some of which were performed in the finest and most comfortable theatre of Guayaquil, the 9th of October, named for the city's Independence Day. And each performance earned more money toward the purchase of curtains, scenery, and electric equipment.

Having all this repertory available, the group of high school students did something unheard-of in the annals of Ecuador education: they took to the road with their plays. Even though Villar could not go with them because of his visit to the United States, these young actors in a country where girls cannot go out even to the nearest plaza after dark without a chaperone, travelled two days by train to perform in Quito.

Disappointing was their reception. In Ecuador the mountain dwellers and the seacoast people have such bitter rivalry and so little in common that not even their school programs are alike. Quito was having the month of January as a midyear vacation, and so the cooperation upon which the Guayaquil troupers had counted was absent. Not only did they fail to make money, but they did not have enough left to pay their fares back to the coast. However they were not daunted. In those days, the trip by rail was broken at Ambato, so they decided to go barnstorming in Ambato for several days. So successful was the result of their idea that they reached home with all expenses paid and a little spending money apiece from the adventure.

Their visit accomplished something else. Because of the enthusiasm among Quito students who had seen the plays, the girls of the 24th of May High School formed their own theatrical group for the presentation of drama.

With the absence of their director, enthusiasm lagged when the next school year opened, but finally Villar returned and the Student Theatre Association began optimistically with high ambition. They put into rehearsal O'Neill's *Anna Christie* in a Spanish version, but the stage manager found out that scenery would eat up all their possible profit and leave them with sets that could not be used for anything else, so they abandoned the only North American play that they ever considered. They were contented with a couple of short plays by Tagore and some farces by Spanish playwrights.

Changes took place, the Rector of the Guayaquil colegio changed his opinions about co-education, even in drama, and the Rocafuerte boys had to go for collaborators to the Normal School girls. Still, the results of five years of co-operation among Guayaquil high schools

is a matter for pride. Their twenty-one full length plays had an international flavor, since they include *May God Reward You* by the Brazilian Joracy Camargo, the French *Delights of Home* by Maurice Hennequin, and Ibsen's *Doll's House*, as well as plays by Ecuadorian, Chilean, Spanish and Argentine dramatists. They acquired their own stage equipment and were no longer dependent on local theatres, and even though the admission fee was set at 2 sucres (15¢), they took in enough money to outfit theatres in several of the high schools, and were able to open the past season with a comedy performed one night at the boy's colegio and the next at the girl's auditorium.

One striking difference in the stage technique in North and South American high schools, is the speed with which a play can be produced. One full length play, the *Phantom Pirate*, was readied in ten days as a benefit performance for victims of a bus accident. This exciting mystery play of the 18th century Guayaquil by Aguilera Malta has since been translated into English. It could be prepared so quickly because of its small cost and because of the way plays are performed in Latin America.

Down stage, center, in Latin American stages is a shell to keep audiences from seeing the prompter who sits beneath it and reads the play aloud, just ahead of the actors. They pick up their speeches from him if they happen to forget. So they can begin practice of

stage business at once and lines never need be really learned. The prompter is between them and the audience, cueing them whenever necessary.

Graduates of high schools in the United States expect to go on to the university and hope to take part in college theatricals. There is no such anticipation for the high school boys and girls of Ecuador. Universities down there offer no such college life as we know. While some countries are beginning to build "University Cities", complete with campus, most of them still have no dormitories, no fraternities, and few clubs. In Ecuador, students attend classes only in hours when they are not earning money at some job. Classes are offered from 7 to 9 in the morning, at the noon hour, and from 4 or 5 o'clock on, at night. This allows no time for sports or drama.

It is true that the University of Cuenca has recently erected a new building containing an attractive theatre, and with such inspiration some of the students have embarked on a program of from four to six plays a year. But most university students, instead of expending their energies on the extra-curricular activities that we know, go in for politics. Many of the revolts against bad governments in Ecuador were born in the universities, which are often closed and students and professors imprisoned if the revolt fails.

So dramatic fare has been scanty in Ecuador in recent years. Once in a while traveling companies of players pause briefly in its larger cities. Paco Villar heads a group of players that sometimes tries to destroy public listlessness toward the stage by presenting some of the important or amusing plays in Spanish. One Ecuadorian company, with Ernesto Alban as its leading man, spends a month or two in his native country, during his travels around the continent.

This past year, in an attempt to encourage dramatic activity, the Casa de Cultura, corresponding to a National Academy of other nations, appointed a committee and invited lovers of the theatre to a conference. Representatives of several high school groups were present, as well as a few ex-members who have maintained their interest in the drama while attending the university. But the representative could not decide on the sort of play that they wanted to produce. Half of them wanted something highbrow, since it was sponsored by the Casa de Cultura. Others wanted to take plays already tried in experimental theatres of the University of Chile or "arty" dramas from Argentine. None seemed interested in encouraging Ecuadorian dramatists or felt it was the job of the theatre to entertain, and the meetings broke up with arguments out of which nothing came.

And so at the present time, the only lively interest in the theatre in Ecuador is being shown by the high school groups. They have a great responsibility for keeping drama alive in Ecuador, and they are doing their best to live up to it.

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Tennessee Williams

By PAUL MYERS

Theatre Collection, New York Public Library, New York, N.Y.

AMONG the American theatre's younger dramatists, no one holds greater promise than Tennessee Williams. Difficult as it is to judge a talent by a few works, it is safe to assume that he will continue to grow in stature as a playwright and will add considerable lustre to an already securely established reputation. The fine sensitivity of his characterizations, his ability to impart the atmosphere and tensions of the situation by deft and delicate touches, his controlled but deeply felt emotion are traits which are rarely found in so young a playwright. Added to all of this, Mr. Williams possesses another rare fortune — the cooperation of one of the theatre's most far-seeing directors and producers. Margo Jones, who is currently operating in Dallas, Texas, a new organization called Theatre '47, has brought forward almost all of his plays almost upon completion. Indeed, this aid which is so essential to the development of a playwright, is being continued. The New YORK TIMES of the 2nd of July, 1947, reported: *Summer and Smoke*, a new play by Tennessee Williams, will be inspected in Dallas July 8-15 and is to be repeated in repertory August 2 and again on August 10. The story has to do with small-town life in Mississippi at the turn of the century and its chief characters are a minister's daughter in love with a young physician who neglects his medical practice for a life of dissipation."

TENNESSEE Williams was born into "small-town life in Mississippi" in 1914. Columbus was the town; the child was named Thomas Lanier. His present surname was bestowed by the youth himself at a later date. When he was thirteen, the family moved to St. Louis, where his father found employment in a shoe factory. They were forced to live in a crowded tenement apartment, which was to provide the setting for *The Glass Menagerie* — his most successful play to date.

Upon completing high school, Tennessee entered the University of Missouri. It was at this point that he began to devote a considerable amount of time to writing — so much, actually, that his grades at the end of his freshman year were very poor. His father, therefore, insisted that he go to work in the shoe factory. During the following two years, he worked at various posts in the factory; but he (in his own words) "was a miracle of incompetence." Though working in the factory by day, Tennessee continued to devote his evening hours to his writing. This schedule, at length, brought about a collapse, following which he was permitted to resume his studies. He worked his way through the University of Iowa by waiting at table at the State Hospital, and even completed some post-graduate studies at the University of Washington in St. Louis. Then, according to the writer of the

sketch in the January, 1946 issue of CURRENT BIOGRAPHY: "He traveled all over the country, working as a bellhop, elevator operator, usher, teletyper, warehouse handyman, waiter and reciter of verses in a Greenwich Village night club. 'I lived carefully,' Williams says, 'and whenever I'd saved enough to go some place else, I'd get a bus ticket and go.'"

IT must have been during his time at the University of Washington that he joined in the activity of a local drama group, the Mummers of St. Louis. In March of 1937, this organization staged the first performance of his first play, *Candles to the Sun*, a study of the life of the coal miner. Little can be found concerning this premiere, but upon the occasion of the production of his second play later in the same year, Reed Hynds wrote for a St. Louis paper: "That Thomas Lanier Williams is a playwright to watch was demonstrated again by the Mummers last night when that dramatic group produced his new play, *Fugitive Kind*. While less intense than his *Candles to the Sun*, which the Mummers presented last March, *Fugitive Kind* seemed a consistent, vital and absorbing play and one marking a step forward for the young St. Louisan who wrote it. In this play, Williams takes as his scene a flop-house in a mid-western city . . . Like Sidney Howard and Ben Hecht and Maxwell Anderson, he wants to say something forceful and true about the chaos of modern life. But, like them, he seems clearer about the way to say it than what to say."

His third play, *SPRING STORM*, written during 1938, has not been produced. The note, however, that it concerns life in Mississippi and the similarity of the title leads one to suspect that this unproduced third play forms the basis for the new opus done in Dallas. Williams' fourth play, *NOT ABOUT*



Tennessee Williams

NIGHTINGALES, a study of prison life, has not been produced. In March of 1939, however, the judges of a play contest sponsored by the Group Theatre announced a special award of one hundred dollars to "Tennessee Williams, 24 years old, of New Orleans, for AMERICAN BLUES, a group of three sketches which constitute a full-length play. The first prize in the contest had been given to Ramon Naya's MEXICAN MURAL. This play was presented here, briefly, for an off-Broadway engagement in April, 1942, and the same playwright's QUINTAN QUINTANA was given a world premiere by the company of Jasper Deeter's Hedgerow Theatre during a New York engagement in 1944. Naya's development, however, has in no way borne out the opinion of the Group Theatre judges for Williams has, in accomplished work, greatly exceeded him. Although the Group Theatre optioned AMERICAN BLUES, nothing was done about setting it in production. Tennessee won a Rockefeller Playwriting Award early in 1940, but he still lacked Broadway production. John O'Shaughnessy directed the students of the New Theatre School in a production of the one-acter, THE LONG GOODBYE, on the 10th of February, 1940.

In the fall of that same year, however, the Theatre Guild put his *Battle of Angels* into production. This was given its first performance at the Wilbur Theatre, Boston, on the 30th of December, 1940. Miriam Hopkins headed the cast; Margaret Webster temporarily deserted the classics to attend to the staging. The entire episode seems to have been fraught with disappointment, bickering and clashes of temperament. Firstly, the Boston censor ordered changes in the script. According to the theatrically omniscient VARIETY, in the issue of the 1st of January, 1941: "The story is laid in a dingy general store in a squalid Mississippi town, with Miss Hopkins the work-worn wife carrying on with the store while her husband is slowly dying in an upstairs bedroom. She employs a husky, wandering half-wit to help her run the store." After detailing all of the tragedy which beset these people, the reviewer for VARIETY describes the play's conclusion. "With the dead wife in his arms, the half-wit climbs the bedroom stairs with the village vamp at his side, trying to get as close to heaven as the flames and smoke (the sheriff had set the building afire) permit."

The poor critical reception in addition to the attack of the censor was more than the production could withstand, and it closed "for revision" on the 11th of January, 1941. Miss Hopkins stated for the Boston press that the play was a disappointment from the dramatic point of view but that it had seemed brilliant in the reading. "If the police close it," she stated, "I'll be glad I don't have to play it any more. But it's not a dirty play."

The concluding word was spoken by the producer, the Theatre Guild, in an apology to its Boston subscribers. "We chose it because we felt the young author had genuine poetic gifts and an interesting insight into a particular American scene. The treatment of the religious obsession of one of the characters, which sprang from frustration, did not justify, in our opinion, the censor's action. It was, we felt, a sincere and honest attempt to present



Scene from the Broadway production of *You Touched Me* by Tennessee Williams and Donald Windham. Norah Howard is horrified at Edmund Gwenn's account of his adventure to Montgomery Clift.

a true psychological picture . . ." I quote, thus, at length, because I feel that in this incident is so aptly shown another facet of the problem facing our young dramatists today. Over and beyond the all but insurmountable obstacle of gaining a hearing, there is still the difficulty of making one's audience listen to new ideas or to old ideas expressed in an original manner. There is the narrowness of vision, the lack of artistic appreciation, the too ready eagerness to vilify and the inability to see beauty or grasp a message.

THE *Battle of Angels*, however, was soon forgotten. In January, 1942, Erwin Piscator announced his intention of presenting a revised version of the play as a studio production of the Dramatic Workshop of the New School for Social Research in New York, but that was as far as the plan progressed. It was almost four years, before the theatre heard again from Tennessee Williams. On December, 26th, 1944, *The Glass Menagerie*, was given its premiere at the Civic Theatre in Chicago. The cast of four was the same as that which came to New York the following March 31st: Laurette Taylor, Julie Haydon, Eddie Dowling, and Anthony Ross. Mr. Dowling and Margo Jones directed; the former was co-producer with Louis J. Singer.

Here was a play, indeed, of great poetic power. It had about it a very curious combination of fantasy and realism, of poetry and prose. The characters were based upon the playwright's memories of his own mother and sister, upon which were overlaid his sense of the theatricality and the particular emphasis of the stage. He wrote with a tenderness and a sympathy, but also with a brutal and frank tearing away of the artificialities which most people set up to hide their real selves from the world. The nagging mother, who lived in her happier past in her hoped-for future for her children; the crippled daughter, who sought escape from her disappointment and the squalidness of her surroundings in her collec-

tion of little glass animals; the son, dogged by frustration and defeat and the gentleman caller. Ashton Stevens cited the dominant characteristic of the play in his review in the *CHICAGO HERALD-AMERICAN* of the 27th December, 1944: "It has the courage of true poetry couched in colloquial prose. It is eerie and earthly in the same breath.

The play established Williams as a playwright. In addition to overwhelming popular approval, it won the New York Drama Critics Circle Award in 1945, the George Jean Nathan Esquire Award, the *VARIETY* Award, The Donaldson Award (given by *BILLBOARD* Magazine), the Sidney Howard Memorial Award and the *SIGN* Award. It was chosen during the season of 1945-46, as the play to be given at the annual command performance in Washington, D. C. for the benefit of the National Foundation for Infantile Paralysis. It, finally, gave Laurette Taylor the opportunity to have one last and greatest success before her death last year. To the world who remembered *Peg O' My Heart*, and to the audience who had grown into the theatre since that earlier day, Miss Taylor had the chance to prove her greatness as an actress.

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CHANGE OF ADDRESS

Change of address should be promptly reported to us, as the post office does not forward second-class matter. The old address, as well as the new, should be reported.

MR. Williams next, and most recent play, to reach New York was *You Touched Me*. Written in collaboration with Donald Windham, the play is an adaptation of a short story of D. H. Lawrence which appeared in the collection, *England, My England*. Williams, had a great fondness for the work of Lawrence. His *Battle of Angels* had been inscribed to the English writer; and visiting Lawrence's widow in 1939 Williams had expressed the desire to do a play based upon Lawrence's life. It was Donald Windham, one of the editors of *DANCE INDEX*, who came upon *You Touched Me* and suggested that they dramatize it. The play went through five drafts before production.

The ever-present (as far as Mr. Williams works are concerned) Margo Jones directed the first production of the play at the Cleveland Playhouse on the 13th of October, 1943. Carl Benton Reid played Cornelius; the role done in the New York production, 25th September, 1945 by Edmund Gwenn under the direction of Guthrie McClintic. Mr. Williams wrote in the *BOSTON HERALD* of the 20th September, 1945: "*You Touched Me* is a study of the closed in contrast to the open attitude toward life. Lawrence was an artist who was always seeking beneath the surfaces of life for the rich and secret heart the he felt was there. In his simple story of two sisters who lived in the sterile seclusion of a shut-down pottery house he was creating an almost universal attitude toward life, the submergence of the vital and the exclusion of the dynamic in order to preserve the mediocre uneventful comfort of mere tranquillity."

A word must be spoken concerning Tennessee Williams's feeling toward the theatre in general. He is so much the product of, and the spokesman for, the national theatre that this aspect of his work must be cited. In the *NEW YORK HERALD-TRIBUNE* of the 4th April, 1945, he wrote: "Great theatre is the highest and purest form of religion and should be fostered and respected because it is concerned with truth . . . The desire for theatre and social changes which may result from the war will bring about a state theatre, I believe." And again on a radio interview with George Freedley, the following October, Mr. Williams reiterated his plea for "a theatre that does not have to rely solely on box-office support by a large audience, and this means government-backed national theatre."

Having asserted his undeniable right to a place of prominence in our contemporary theatre, Tennessee Williams is now striving to make that theatre a more artistic and a more worthwhile place to be. He is not the only voice in the struggle, but it is surely one of the most forceful and dynamic.

Formalism

The Second of a Series of Articles on Styles of Scene Design

By RICHARD CORSON

New York, N. Y.

THE very first stages were formal presentational platforms which served as nothing more than a simple conventional background for actors and which raised them above the level of the audience so that they might be seen more easily. The locale or meaning or mood of the play had no connection whatsoever with the physical stage. It was a purely practical arrangement.

This held true for many hundreds of years after the flowering of the Greek drama — through the rebirth of the drama, the Medieval Miracle and Morality plays, and even through the Shakespearean theatre. Locale was usually indicated in the lines — "This is the forest of Arden," "Come, sit thee down upon this flowery bed," "This is Old Ninny's tomb," etc. Time of day was indicated either by carrying a prop, such as Lady Macbeth's candle, or, for example, by such lines as "Ill met by moonlight." Even the weather was indicated in such line as "Blow, winds, and crack your cheeks." In other words, the playwright took care of everything. The stage was still just a place set aside for actors to perform. True, from time to time, even in the Greek theatre, there were slight attempts to indicate setting by means other than actors' lines, but these were never very fully developed.

The advent of the stage setting as we know it is rather recent. For a time after it really came into its own there was a striving for only one type of setting — the naturalistic. There was really no such thing as style in design. Everyone tried to do the same thing.

Within the past few years, however, style has become something more than a historical study. Though realism still has the edge on all other styles in frequency of use, every Broadway season shows a profusion of different styles and quite often brings forth new combinations never used before.

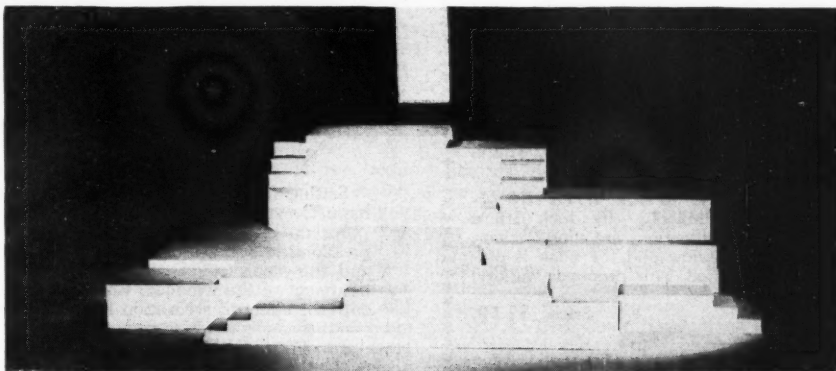
So for a time no one would think of reverting to the formal stage unless it was a matter of absolute necessity because of lack of money or equipment. Even then something would usually be done in the way of decoration.

But now designers realize that formalism in design has its place. The very purest example of formalism would be, perhaps, the Greek stage, but if the term is to be useful to us, we must be somewhat more inclusive. Any setting which consists merely of non-representational levels and background for actors and which undergoes no basic change during the course of action can be considered a formal setting. Thus, the setting for *Alice in Wonderland*, shown in the accompanying photograph, is formalistic,

though a far cry from the Greek formalism. The numerous levels and steps bear no relation whatsoever to the locales indicated in the play. They were used to give variety to the action and to heighten psychological relationships between characters. Naturally, when the platform could be used to suggest physical environment, they were. Hump-

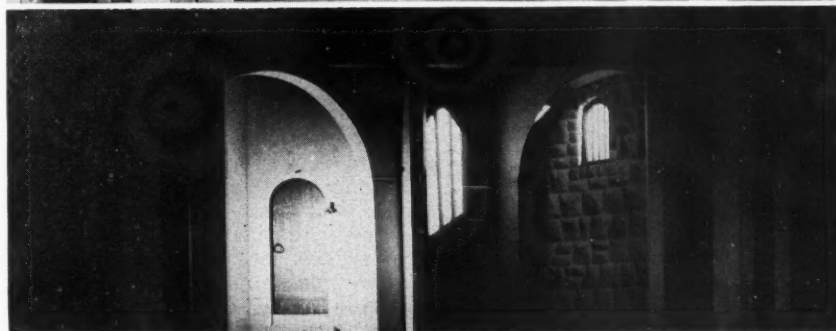
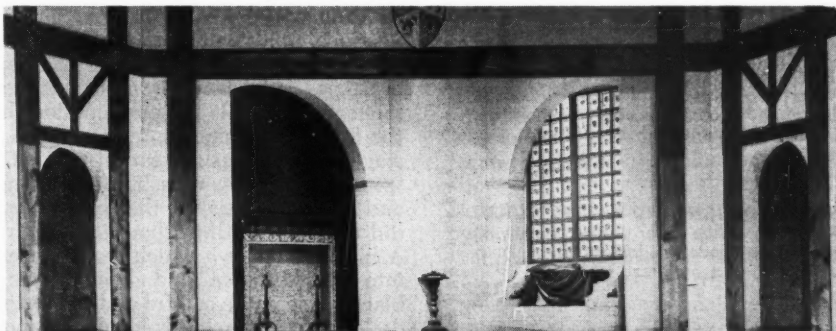
ty-Dumpty sat on a high platform with Alice below. The Pool of Tears was imagined on the stage floor behind the first platform left stage, the King and Queen of Hearts sat on the very highest platform, etc. But there was no attempt to make the platform look like a wall or a pool or a throne.

Formalism, even today, is usually much simpler — one or two simple levels, perhaps a few columns, sometimes a specially designed false proscenium. But its outstanding characteristic is the use of light as an integral part of the setting. Perhaps a formal stage with constantly changing lights should come under the heading of impressionism. But since lights are always used extensively now in any first-



Formalism

Setting for *Alice in Wonderland* by Richard Corson for the Woman's College of the University of North Carolina. The setting is composed entirely of non-representative steps and levels, which give variety to the stage picturization and movement as well as serve for the Pool of Tears, Humpty's wall, the jury box, the throne, etc.



Impressionistic Formalism

Two settings for scenes from *Twelfth Night* as given at the Evanston High School. This is basically a Shakespearean type stage with a completely non-representative formal fore-stage and an inner stage set with formal arches which are replugged for each scene to suggest locale. Thus scene changes become extremely simple yet are quite adequate to give the impression of a complete set. This is one of the most practical ways possible for doing Shakespeare. The trick is in the clever designing and careful execution of the representative plugs for the various scenes. It is unfortunate that there is not room here for the entire series of sets, all of which were as skillfully done as the ones shown. Shakespearean sets usually profit from simplicity, and this is an excellent way of keeping them simple.

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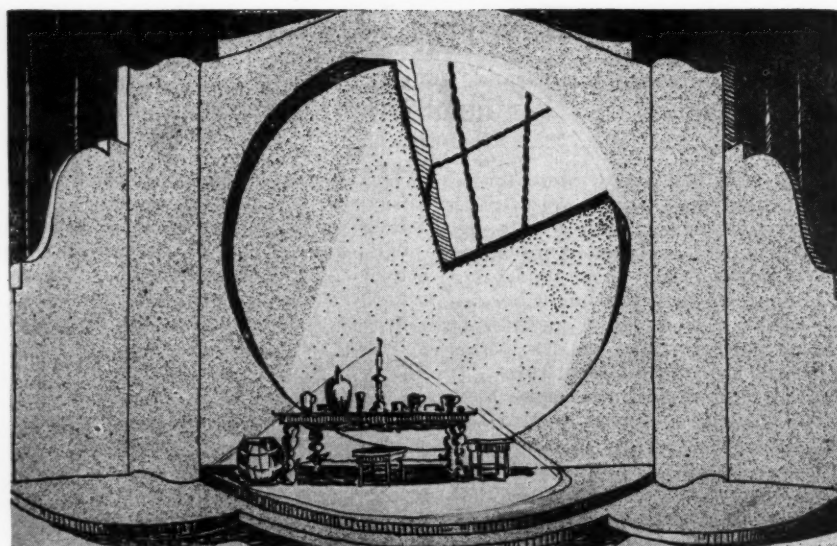
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Stylized Impressionistic Formalism

Setting for *Twelfth Night* by Robert J. Wade for the Emerson Drama Workshop. The basic formal structure was used throughout the play with changes in the back plug and in props on the platforms to suggest various locales. This is the cellar scene. It is impressionistic because of the extreme simplification of detail (only the window and the table and the stools suggest the locale) and stylized because of the decorative, non-realistic treatment of the window. Compare this set with the two on page 9. This demonstrates not only the effect of stylization but the possibilities for variety even within a single style.

rate production, the term formalism would become merely a historical one, as naturalism now is.

The nearest thing in recent Broadway shows to pure formalism in the older sense was Katharine Cornell's production of *Antigone*. The background was an ordinary cyclorama hanging in conventional folds, and in front of it was a long narrow platform with a couple of steps. Lights were used but very ineffectively. It is my own opinion that the failure to make the most of modern stage facilities was a great mistake. Despite fine performances by Miss Cornell and Mr. Hardwicke, the play simply did not hold up throughout the evening. A black velour cyc which would recede into the distance and become mere black space, more careful and interesting designing of the levels, and the more effective use of light could have added enough variety and heightened the drama of the play to such an extent that it might have been a very absorbing evening in the theatre instead of a somewhat tiring one. Such production technique is usually referred to as space staging — actors picked out of a black void with lights. Space staging, if combined with simple elements of setting to suggest locale, becomes a form of impressionism rather than formalism.

Space staging, whether formalistic or impressionistic, is one of the most effective possible means of staging a play simply and inexpensively. The basic necessities are a black cyclorama (preferably velour) and as many spotlights as you can afford. You can hardly have too many. If you can have a variety of levels, so much the better.

I once found a high school dramatics teacher at a convention feeling very sorry for himself because his stage had

no scenery but a black velour cyclorama, which nearly any designer with imagination would sell his soul for. No one piece of scenery you can imagine has greater possibilities than a black velour cyc. If you have one, take care of it. If you haven't, try to get one. The black velour absorbs light and becomes inconspicuous itself, but it makes the actors stand out strongly against it. Despite our great advances in scenic design, the play is still the thing, and a play without scenery can be just as absorbing as a play with scenery.

However, if you have your choice of using a formal set or some other style, then you must study the play to determine what style will do the most for it. Space staging is ordinarily best only for serious plays. It is not a wise choice for drawing comedy. Formalism is easily adaptable to the Greek plays and to Shakespeares and to certain modern plays — *Murder in the Cathedral*, for example. *Our Town* is ordinarily staged constructivistically, but a formal setting could be used. The original staging was, I suspect, a stunt to arouse interest — not that it was unsuccessful. It was a very simple and expedient and effective means of staging the play. But it was not the only possible way.

In general, formalism is usually best adapted to those plays which are written for a formal stage, to poetic tragedy, and to modern unrealistic plays intended to be presented in a presentational rather than representational manner. A formal setting provides the actor with an effective place (esthetically and physically) in which to act but is in no way dependent upon changes in scene during the course of the play.

A Basic Method for Rehearsing the Play

The Second of a Series of Articles on Rehearsal Techniques

By WESLEY SWANSON

Director, Lincoln Hall Theatre, University of Illinois, Urbana, Illinois.

THE first assemblage of the company of a new production is always a somewhat frightening occasion to me. Despite the happy experience of having directed well over two hundred plays, I still feel a wave of shyness in the moment when the new company and I assemble to create what we all hope will result eventually in a genuine theatrical experience for our audiences.

Perhaps it is this concern with the audience that makes me feel humble when I take my place at the director's desk and start talking with the actors about the work we shall have the privilege to share during the weeks of preparation, and which, as soon as the curtain of the first performance rises, they will have to bear alone.

It is this sense of obligation to audience which implements and shapes all the play productions of our group. Whatever rehearsal techniques I find helpful and suitable stem from this concept. Now this is a way of approach to theatre which rests upon a simple notion: The theatre today, is, or should be, a PLAYWRIGHT'S theatre.

WHEN theatre becomes a playwright's theatre it is inevitably an audience's theatre. Although our primary obligation as actors and technicians is to our audience, we soon learn that the only way to face this obligation is through an honest attempt to fulfill the intention of the man who wrote the play.

All good playwrights from Aristotle to Maxwell Anderson have always held a profound dedication of themselves and their work to the spectator. Through the author and the playscript itself is the only way that we, the workers of the theatre, can hope to reach that spectator.

And so we begin with the play. Perhaps that statement may sound obvious or silly, but I have observed that many actors, and some directors, begin with themselves. Once in awhile I have heard an actor, who wasn't properly trained, say to another player, "How many lines do you have?" or, if he was a little more theatre wise, "How many sides do you have?" And, once in awhile, I have even seen actors who, well before the play went into production, had neatly checked with a colored pencil all their own speeches in the playbook.

At the first half dozen or more rehearsals of *Joan of Lorraine*, for instance, we used all of our time probing into the play itself, and, even more important, trying to discover what Maxwell Anderson was thinking when he conceived and wrote his play. Mr. Anderson is

a man who is tremendously concerned with audiences, but who, it has always seemed to me, is very little concerned with Maxwell Anderson. We learned that *Joan of Lorraine* is not really just a play about Joan of Arc. It happens to be, as are all plays worth the effort of production, a play about ideas. Needless to say, all of our rehearsal techniques are selected on the basis of whether or not they will be of some aid in making the ideas of the playwright clear, compelling and interesting to the audience.

With *JOAN OF LORRAINE* we read through the play together many times. Seated in a great circle, away from the stage on which we were to perform, each actor would read a speech in turn. When anyone felt like it, he would interrupt, make a comment, raise a question, or ask for information. Any member of the company was free to reply. Now and again we would read along without such lively and provocative interruption. We would go unhaltingly through a scene or even a whole act. In that way we would enrich our knowledge of continuity, keep the transitions clear, and catch a little of the larger rhythm of a long section of the playwright's work. Then we would discuss it after the reading of the section.

Part of the time we would couple a small amount of spontaneous movement with our reading. Never any dictated or enforced movement, you understand, but just whatever came into the heads of the readers of the scene we were studying. When we did this work upon our feet we were all very close together geographically. I felt that we were also close to each other spiritually.

These readings in which we moved around a little necessitated assigning the actors to definite roles. Around-the-circle sort of reading does not permit

that. It consists, of course, of one actor reading a speech, and the actor next to him the next speech and so on.

We would alternate between these ways. But they had one important thing in common. Neither rehearsal technique involved any of the "now move here" or "emphasize it this way" or "say it like daddy" sort of direction. No actor, except through chance, ever read his assigned role. No actor said many more of Maxwell Anderson's words than any one else. Every actor, no matter how short the part he would play eventually, was as busy as every other actor.

YOU have already discovered that under these basic rehearsal techniques of trying to find out what the author was thinking, and of taking the center of concentration away from the individual actor and placing it on the author and his play, several smaller rehearsal techniques were being used.

(1) The actors and the director were working together as fellow artists. The "boss man" feeling about the director was effectively minimized.

(2) Gradually tension was being erased. Every experienced director knows that when tension is present there can be no artistic creation. The atmosphere of the rehearsals was easy, informal, natural.

(3) EVERY actor was making useful contributions to the group's understanding of the play. No one was left standing around for long periods while two or three actors did all the work and received all the director's attention.

(4) Because of the equality of participation a "company" or "team" feeling was being built up. Everyone became used to everyone else. They became well acquainted not only as people, but as working actors.

It wasn't very long after all the members of the acting company were saying Anderson speeches that they began to discover a feeling for Anderson's noble sense of language. The speeches then began to acquire a new beauty and vitality. We began to grasp style. Now we were seeing the play as a whole thing. We knew the relationships of all the sections of the whole. We were acquiring some skill in the talking of Anderson speeches. We began to



Scene from a production of Maxwell Anderson's *Joan of Lorraine* directed by Wesley Swanson at the University of Illinois.



Death Take A Holiday. This production was given at the Ben Davis High School (Thespian Troupe 21), Indianapolis, Indiana, with Elsie Ball as director.

know what Anderson was thinking. And everyone knew. Not just the characters who might have put the most check marks into the playbook, but everyone.

WE must forget the self and remember the playwright. When we start focusing all of our attention on what the playwright is trying to say and not on ourselves, we begin to find that our stage behavior becomes miraculously free and expressive. When we stop molesting our bodies and our voices and learn not to fret about them, they reward us by doing wonderful things that we did not dream they were capable of doing.

What are some of the techniques that help in eliminating these tensions and rigidities? We all know a good many formal exercises for eliminating tensions, but I have become convinced that the best way is to devote at least a fourth of the rehearsal time to study with the entire company present and every member of that company assuming an equal burden of participation.

The more or less green actor to whom you give only three speeches is, nevertheless, speaking three speeches written by the same author who wrote the three hundred speeches of the lead. And unless he speaks a great many more than just his own three speeches in rehearsal, he will not have said enough of the playwright's words to enable him to feel, and, as a result, to say properly that playwright's language. Oh, I presume he could go off in a corner by himself and read all of the plays of that author aloud, but that won't do. He is a member of the company. One of the most moving passages in any play I have ever produced was the one containing the few speeches of the carpenter in Molnar's *LILIOM*. But I'm sure they wouldn't have been moving at all if he, along with all of the other members of that company, had not said all of the speeches of Liliom and of Julie many times in the early rehearsals. I am glad I mentioned Julie because I neglected to point out that while we are working wholly with the playwright's thinking, we pay no attention to male, female distribution of characters. Men read women's lines. Women read men's lines. Romeo was a boy. Juliet was a girl. But, after all, it was Shakespeare who wrote what they both had to say. And as a minor gratuity for the occasional embarrassment or the hearty guffaw caused by this temporary jumbling of the sexes, we discover that not only do actors gain in knowledge of the playwright's mind by reading aloud all of his lines, irrespective of

sex, but that the women gain in vigor and directness and the men in fleetness and precision.

Release for the individual actor then depends upon proper perspective. He learns through the rehearsal techniques of consideration of the whole play to abandon such egotistical little pastimes as counting his lines and all the deadly things that seemingly innocent activity symbolizes.

BUT there still remains what might be called a rigidity of the group. Such a rigidity is a nasty thing and calls for stern measures of correction. When the knowledge of the whole play has been established and the actors begin to create the detailed behavior patterns of their own roles, there sometimes creeps into the production a sort of staleness of general effect that is completely opposed to the freshness of the playwright's thought. The business and movement rehearsals have established, and rightly so, meaningful and beautiful stage compositions, dynamic patterns of movement and revealing pieces of business which illuminate the text. These are to be kept in their determined form and not changed with the whim of the moment. But, it is easy for them to become empty. One of the surest rehearsal techniques to bring life back

into them as they become increasingly perfected and refined is to occasionally abandon them. But they must not be completely abandoned. That would simply confuse and waste the time and creative imagination of the director and actors who invented them. I have found, as have many other directors, that a "turn about" system is a useful technique. This consists simply of setting up the stage for a rehearsal in one of two new ways. The first is to set it so that the back wall is now downstage. The second is to keep upstage and downstage in their usual positions, but to reverse right and left. It is amazing how new this all seems and how much actual celebration has to be done by the actor to fit his business and movement patterns into this new environment. Fortunately, the relationship of spaces remains the same. Otherwise, the actor would have to change his rhythm of moving and speaking. That would be disastrous. But, if he has been acting without thinking, he is immediately jolted out of his vacuity.

Any device (no matter how "zany" it might seem to the visitor wandering into your rehearsal) that will let in some fresh air is worth a try. Experiment sometime with requiring every member of the company to stand and move on tiptoe during an entire act, whenever they are supposed to be in a fully erect position. It will keep the company on tiptoe mentally as well as physically. Then repeat the act. It may have a reality and flow that will surprise you, and, not the least surprising result is a strange gain in grace and ease of movement after forty minutes or so of the actors being required to force their bodies to obey their wills.

There are many other rehearsal techniques which I would enjoy discussing. But, fundamentally, none of them has any value unless it is a device to help the actor in meeting his obligation to his audience. Since that can only be done by the sincerest devotion on his part to the intention of the playwright, we, as directors, must base all of our tricks, our techniques and our methods upon that premise.

St. John Ervine has remarked that the first duty of a production is to hold the audience spellbound. That cannot be done through brashness and egotism. It is only accomplished through a technique of selfless dedication. The time to learn that technique begins with that strange, shy first moment of each production's first rehearsal.

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The Radio Program of the Month

By S. I. SCHARER, Radio Department

New York University, Washington Square, N. Y.

The purpose of this department is to direct attention to the outstanding radio programs on the air during the 1947-48 school year. Comments and suggestion from readers are welcomed by the Department Editor.

"STUDIO ONE"

(Tuesday 9:30-10:30 p. m., Columbia Broadcasting System)

THE Columbia Broadcasting Company is presenting a series of hour-long radio plays which stand out like a beacon against the darkness of stereotyped radio drama that occupies so much time on the air waves. The title of this series is "Studio One."

Listeners to "Studio One" are treated to adult adaptations of novels and plays which, for the most part, have not been heard via radio before. Some of them are well known; some of them obscure. All of them are written and produced in an imaginative manner that is faithful to the originals from which they have been adapted. With few exceptions, they are well paced, and creatively acted. The music background and bridges in these shows are more than adequate and the sound effects sparingly used so that they do not detract from the action.

Most responsible for this successful blending of the components that make up a radio show is youthful Fletcher Markle. While interviewing Markle one is impressed by his boundless energy, his articulateness and his ideas on radio.

Markle, who writes about half, acts in some, and directs all "Studio One" productions, inaugurated this stimulating series with an adaptation of Malcolm Lowry's penetrating novel *UNDER THE VOLCANO*. Acclaimed by literary critics as a masterpiece, this book deals with the character disintegration of a former British consul in Mexico, recounting his moral weaknesses and the neglect of his responsibilities to society.

The next offering was Ibsen's better known *Enemy of the People*. This was followed by adaptations of Sidney Howard's play, *Dodsworth*, from the Sinclair Lewis novel and Noel Coward's comedy, *Hay Fever*.

One of the most notable performances was based on Stephen Crane's *Red Badge of Courage*. The story, which is regarded as a cornerstone of realism in American literature, deals with the emotions and behavior of Henry Fleming, an unsophisticated country boy in the ranks of the Union Army during the Civil War.

Henry's heroic resolutions suffer a rude setback when, after days of waiting for active duty, his regiment is thrown into the thick of battle. He is frightened, and so runs away. Ashamed, he tries to regain his courage in the ensuing offensive, and comes out of battle a steadied, quiet, and heroic warrior.

Such are some of the novels and plays that along with *The Great Gatsby*, *A Human Being*, *Topaze*, *Mysterious Mickey Finn*, and *Bill of Divorcement*, are served up for listening on this program. As you can see, comedy as well as drama comes in for its just share of attention.

THE director of this distinguished series believes that it is important to bring to the vast listening radio audience fresh and untouched material. Stressing the importance of fidelity to the original plays and novels adapted for "Studio One," Markle says: "On this series we are trying to make the exception the rule. Other series will do works of world repute occasionally. We make them the very heart of our selections."

"We stress realism and choose works which not only entertain but are concerned with the realities of life. Our intent is not to provide pure and simple escapism. For example, we're going to dramatize David Davidson's novel, *THE STEEPER CLIFF*, which deals with post-war Germany."

Markle feels very strongly about the notion that the average listener to radio has a mentality somewhere between twelve and sixteen. "We believe that the radio audience is an intelligent one."

When I catch us talking down to them I'll know it's time to quit."

When asked, "What about your treatment of material," Markle had a ready answer that made one feel that he had thought it out before and was prepared to fight for his beliefs. "A studio audience in a dramatic show is an insult to the intelligence of the listener. When people are in the studio during a dramatic presentation their audible reactions are picked up by the microphone and broadcast. This destroys the illusion that writer, director, and actor have combined their talents to create. I see no reason why for the enjoyment of five hundred or so people in the studio, millions of listeners should suffer."

"It's of the utmost importance to establish a personal contact with the INDIVIDUAL listener. Radio is an advancement of the old story teller who told his story while surrounded by a small group of about six to eight people. On "Studio One" we try to capture that personal contact. We try to play to the individual listener, not to the mass audience."

"To accomplish this, discipline and hard work is necessary. And you must have good actors to work with. An actor's acting ability is much more important than his name. Radio acting is the real test of the actor. For the movies an actor's personality is more important than his acting ability. It's possible there to go over and over a line until the actor grasps what is wanted. In radio you can't make fifty retakes like they do in the movies."

"The stage is demanding of the actor and he doesn't share the screen actor's advantage of being able to depend on the film cutter to decide which of the many number of times he has played a scene is the best. On the stage, though, the actor is not only heard but seen. A stage actor can by a tremendous stage presence overwhelm his audience."

"The radio actor (most good radio actors perform equally well for screen and stage) has only his voice with which to convey the full gamut of emotions. Even the impression of something like a person running across a field must, in radio, be conveyed by the voice."

"That's why so many stage and screen actors who have tried this medium of sound have called it quits before too long a time. They found they just didn't have the stuff to get by in radio. I recognize, of course, that there



Fletcher Markle, talented young Canadian writer-director-actor is shown here directing one of his popular radio programs. (Left to right) Headley Rainnie, Anne Burr, Everett Sloane, and Fletcher Markle.



Scene from *Our Hearts Were Young and Gay* as produced by dramatics students of the Salem, New Jersey, High School with Marie L. Oehrle directing.

are some actors who have real ability and are effective on stage, screen, and radio.

"Take Everett Sloane for example. He's my idea of a perfect radio actor. There just isn't anybody in the business like him! He has magic in his larynx and can portray almost any character you can think of. Sloane's also a great screen and stage actor. And not only has a tremendous microphone presence but has superb acting talent."

Markle was next asked how he uses music and sound effects in producing "Studio One." "Music in radio," he said, "is the curtain and light change of the stage; the wipe and lap of the screen. We use music transitionally, of course, and to establish the color and character of the script. We keep it tuned to the emotional content of the script and avoid the pitfall of using it, as some do, to cover up poor writing and poor acting."

"I have little patience with those directors who claim credit for 'ingenious' sound effects. I allow the sound effects engineer to use his ingenuity, and sound engineers are generally responsible for what ever ingenious sound effects are produced on any show. They do a fine job. I'd like to see them given credit for it. In Canada we DO give them air credits."

MARKLE who recently passed his 26th birthday, was born in Winnipeg, Canada, and moved to Vancouver at an early age. He attended Prince of Wales High School in the latter city but after graduation decided against going to college because as he puts it: "there were too many things to do."

In April, 1939, Markle, then 18, formed his own acting unit, the Phoenix Theatre. After the successful production of *Julius Caesar* in modern dress, the group dissolved because their next venture proved

to be far too ambitious an undertaking. Due to financial problems the curtain never went up on this second production.

In a sense, however, the Phoenix Theatre rose from its ashes when Markle turned to radio with the same group of actors. He wrote, directed, and starred in a 65-week series of full-hour plays titled: "Imagine Please," on Station CKWX, Vancouver. The series, recalls Markle, consisted of everything from "Shakespeare to Mother Goose."

In 1942 he wrote his first network series, "Baker's Dozen," for the Canadian Broadcasting Corporation. The subtitle, "original radio diversions," aptly described the series since it included everything from folklore to surrealism.

While Markle was in the Royal Canadian Air Force, he was commissioned to write and narrate a film for the British Ministry of Information. This film, which was designed to inform Americans of the damage done in Britain by the robot bombs, was hailed as one of the best documentaries to come out of the war.

In June, 1945, after his discharge from the service, Markle was awarded a literary fellowship of \$1500 by 20th Century-Fox. The fellowship is one of five offered to ex-service men authors to help them finish a novel or play in progress. Markle's award was on the basis of sample chapters of his novel, *There Was A Young Man*.

Following another Dominion network series, "Radio Folio," which he wrote and produced during the summer of 1945, Markle invaded American radio, in 1946, via three Columbia Workshop scripts, *SOMETIME EVERY SUMMERTIME*, *THREE'S COMPANY*, and *MIDNIGHT TOWN IS FULL OF BOYS*. He also directed the first two of these.

Markle has broken down one of the bugaboos of the air waves — using the same voices over and over and not giving new talent a chance to demonstrate what it can do. It's true that Everett Sloane, Anne Burr, Robert Dryden, and Hedley Rannin are regulars on the show, but they are the mainstays who make a genuine contribution to it. It is in the supporting casts that Markle has given new talent an opportunity to be heard with over one hundred actors having served to date.

Listener response to this series has been unusually heavy and overwhelming favorable. "Bravo! Bravo! Bravo!" starts one letter. One listener wrote in to say that she thought one of the shows was, "the finest broadcast I have ever heard."

An advertising agency executive ranked one of the productions, "first among all radio plays it has ever been my privilege to hear."

About seven million people tune in Tuesday evenings to one of the 108 CBS stations that carry "Studio One." By doing so you will insure a place on the air waves for comparable entertainment.

Scene from Act II in *Double Door*, by Elizabeth McFadden, as given by members of Thespian Troupe 603 of the Huntington, N. Y., High School, with Mabel Bannister as director.



THEATRE ON BROADWAY

By PAUL MYERS

264 Lexington Ave., New York City

Readers of this magazine may order tickets for Broadway plays through Mr. Myers. Request should be accompanied by a stamped, self-addressed envelope.

FOR those whose job it is to keep statistics and make the analyses of Broadway theatre activity, the theatrical season begins each first of June. Most of the audience, however, look upon Labor Day as the official opening date and regard the productions which bow during the summer months as "hot weather fare" or "interim bookings". It does not necessarily mean that interesting and worth while plays are never produced during June, July and August; for such is not the case. Within recent years, one can cite several events of great interest and artistry which took place during the summer in the theatres just off Broadway. Nevertheless, in spite of air-conditioning, we are more inclined to look toward the rural theatres for our entertainment during the summer than to those we frequent during the winter. With the advent of Labor Day, we return to the city and to Broadway.

As a rule, several new productions have been put into rehearsal during late July and August, and are completely set for early September openings. Of late, the competition to secure theatres has heightened the eagerness of managers to book their productions early. As the season progresses, the scarcity of stages to play upon becomes increasingly acute and many plays and musicals have been forced to close down temporarily out-of-town because a Broadway theatre has not been available. This season has been completely atypical. Problems of all kinds beset these productions resulting in cancellations, postponements, re-writing, re-casting, further financing, and all of the other worries which all of us, who have ever produced a play of any kind, can share. Only one new play has, at this writing, been given a New York premiere. After an August during which no new productions appeared in the Broadway theatres, the theatre season 1947-48 has added only a single item to its roster. It is unfortunate that this dearth exists, but it does give us an opportunity to examine the situation more carefully and to discuss some of the factors which have contributed to it.

The Magic Touch

On the evening of September 3rd, *The Magic Touch* opened at the International Theatre. The play by Charles Raddock and Charles Sherman had a very short and an equally erratic run. My absence from town necessitated my

missing it, so I must forego any critical estimate. I can, however, detail some of the facts about it and its stormy career. *The Magic Touch* was described as a comedy. Embedded in it was an appeal for closer cooperation between labor and management. So effective was this appeal purported to be that one of the trade unions authorized the sale of tickets in its name and in return for a share of the proceeds. A series of previews was held before the official opening to which only the union members or their friends were to be admitted. Sam Zolotow reported in his column in the New York Times of September 3rd that "so far, about \$60,000 worth of tickets have been sold . . . Despite that revenue, two matinees had to be cancelled because of sparse attendance. . . After tonight, unsold tickets will be available to the public at the International."

Oddly enough, on opening night a labor dispute kept the doors of the theatre closed even after the audience began to arrive and, for a time, it seemed that the curtain would not go up. At length, however, the play began and exposed itself to as scathing a critical attack as has been accorded in some time. During the ensuing ten days, *THE MAGIC TOUCH* continued a now-you-see-it-now-you-don't course. Performances were cancelled, funds set up to cover the expenses of production came and went and the play closed. It was hoped, at that time, to re-open in the near future but no further word has been received of such proceeding.

Things to Come

Since then, in the absence of further openings, we have had to be content with the promise of things to come. If present plans materialize, we shall not lack productions of very great interest. Let us look, briefly, at some of the things soon to be available. Maurice Evans has already shown to the theatre-goers of New Haven and Boston his production of George Bernard Shaw's *Man and Superman*, and will shortly appear with it in New York. Robinson Jeffers' version of the *Medea* has been placed in rehearsal under the direction of John Gielgud. It will be recalled that the eminent English actor-manager appeared here last season in both Oscar Wilde's *The Importance of Being Earnest* and Congreve's *Love for Love*. Although Mr. Gielgud will not figure in the cast of the new production, it is hoped that he will again appear as an actor in the production of Rodney Ackland's dramatization of the Dostoevsky classic,

Drama Is Universal

Amateur Theatre activity in Great Britain, unavoidably restricted during the war years, is now enjoying an unprecedented cultural boom. To keep up to date with present-day trends, you should become a regular reader of

THE AMATEUR STAGE

The only independent monthly national magazine published in Great Britain devoted solely to the interests of the Amateur Player, Producer and Playwright.

Features include: Practical articles on all facets of the histrionic art; news of societies' activities, and drama festivals; articles on "Little Theatres," youth and religious drama, musical productions; reviews of the latest books and play releases.

We regret that supplies are limited owing to paper restrictions. You can make sure of receiving a copy regularly by placing a direct subscription with the Publishers: **VAWSE & WILES**, Guardian House, Forest Road, London, E. 17, England.

10/6 a year, post free.

Crime and Punishment. Mr. Jeffers, too, will be further represented by a staging of his *Dear Judas* as adapted by Michael Meyerberg. This was tried out during the summer at the theatre at Ogunquit, Maine, and has been undergoing polishing during a pre-New York tour.

Miss Katharine Cornell is preparing a staging of Shakespeare's *ANTONY AND CLEOPATRA*, which has not been seen in our city in a decade. The play is one of the most difficult of the Bard's to bring to successful production in the modern theatre. Whatever the result of Miss Cornell's undertaking; it will, at all events, please those of us who feel that she is too capable a person to trouble herself with some of the plays of lesser merit in which she has been seen. Other plays from the classic repertoire are promised during a return engagement of Donald Wolfitt and his troupe.

Musical Shows

Richard Rodgers and Oscar Hammerstein II, who have already given new direction to the American theatre's musical expression with their *Oklahoma!* and *Carousel*, are again trying something different in *Allegro*. Other entries in the musical field are expected from the joint efforts of Alan Jay Lerner (currently represented by the book and lyrics of *Brigadoon*) and Kurt Weill, the composer of the scores of such musicals as last season's *Street Scene*, *Lady in the Dark* and *Knickerbocker Holiday*; Betty

Comden and Adolph Green, who have been responsible for the non-musical side of *On the Town* and *Billion Dollar Baby*; the single, but very great, talent of Gian-Carlo Menotti, whose dual offering of *The Medium* and *The Telephone* is still arousing cheers of local audiences. We are pulling through the present dearth with the promise of such future offerings in store.

National Theatre Conference

Currently, too, — in spite of still rising production costs — the theatre is going ahead with its plans of nationalization, the experimental phase of its activities and its efforts in behalf of the newer talents who are trying to find a place for themselves in one of its several branches. Early this month the National Theatre Conference Tryout Studio made its debut appearance. During a series of four performances in the Playhouse at Hunter College, the following plays were offered: *Hotel Universe* by Philip Barry; *No Exit*, the Jean-Paul Sartre play which won the New York Drama Critics' Circle award given for the best play of foreign authorship produced in New York during last season; *Liliom* by Molnar; *Music At Night* by J. B. Priestly (a first presentation in new York) and *Daughters of Atreus* by Robert Turney.

The purpose of this series is explained by the National Theatre Conference in a para-

graph in the programme. "These plays are being presented solely as a means of affording young actors just out of the schools and colleges and community theatres who have done outstanding work in acting, the opportunity to be seen by those who can help them to employment and the best use of their talents in the theatre world, both in and out of New York. No attempt has been made to make complete productions — the emphasis is completely on the young actor and what he has to offer." In this way, the very apparent gap between the training ground and the professional theatre is being bridged. Since the disappearance of the thousands of local stock and touring companies; it has been increasingly difficult for the youthful theatre aspirant to find even the opportunity to try his talents before those who have it in their power to put him to work.

The actors represented community and university theatres all across the country: the universities of Wisconsin, Texas, Oklahoma, Louisiana State, Pennsylvania State, Syracuse, Baylor, Western Reserve, Denver, Yale, Hunter College, Carnegie Institute of Technology, the Pasadena Playhouse in California, the Hedgerow Theatre in Pennsylvania, the Plays and Players Theatre of Philadelphia in that state, and the Theatre du Vieux Carre in New Orleans. Under the direction of Mary Morris, who was assisted by Edward Greer, the representatives of these many institutions proved their merit (and, incidentally, the merit of the organizations from which they had come) to an audience made up of

New York producers, directors, critics, agents, scouts from the cinema studios and leading personnel of the National Theatre Conference. It is the very laudable ambition of some of these young people to return as professional staff members to some of the groups of the Conference or to similar groups about the country. The question of the ills or benefits of greater professionalization among the member organizations is still far from being resolved, and opinion varies from one extreme to the other. It has been left up to the individual group to work out the problem as it seems best for itself. With the availability of such talents as were displayed at the Tryout Studio performances, such plans will be given increased impetus.

Equity-Library Theatre

Other activities in behalf of the theatre's aspirants will soon be in operation. The Equity-Library Theatre, of which I have so often spoken to you, is already sponsoring productions. This is the activity jointly sponsored by Actors' Equity Association, the union to which the actors belong, and the New York Public Library. Throughout the winter months and into the early summer, performances are given in various branches of the library. Admission to these showings is without charge and, thus, large numbers who could not afford the high prices prevailing in the Broadway theatre are provided with a theatre. New actors are given the opportunity of appearing before producers and agents, old actors the chance to assume roles which they might otherwise never have an opportunity to essay.

In accordance with the rules governing the operation of the Equity-Library Theatre, only plays which have had New York production are allowed to be done. Last season, however, after many years of little more than discussion, the Experimental Theatre was given a start. A series of previously untried plays was produced — most of them from the pen (or, I imagine, typewriter would be more accurate) of previously unknown playwrights. While none of the plays received unanimous praise, it was agreed that all were worth producing in the experimental manner. It is hoped that during the current season more than a single series will be given. Possibly, too, there will be a way to re-stage one or two of those given during last winter's series. No doubt the authors, after having seen their plays in production and through the rehearsal stages, have new ideas to incorporate into the scripts. It would be a most valuable experience for them, and for the audience, too, to be able to see again some of the plays.

All signs seem to indicate that before long the theatre in New York will be a scene of great activity again. By the time next month's article goes to press approximately a dozen new items should be clamoring for attention. We are patient but very, very hopeful!



Maurice Evans and Frances Rowe in George Bernard Shaw's *Man and Superman*.

THE PLAY OF THE MONTH

Edited by EARL W. BLANK

Director of Dramatics, Berea College, Berea, Kentucky

This department is designed to assist directors, teachers, and students choose, cast and produce plays of recognized merit. Suggestions concerning plays which readers should like to see discussed here will be welcomed by the Department Editor.

Staging MISS LULU BETT

(As produced by the Berea College Players under the direction of Earl W. Blank)

By HILDA LANE*

Laboratory Assistant Director, Berea College Players, Berea, Ky.

MISS LULU BETT, an American comedy of manners in three acts, by Zona Gale. 4 m., 5 w. Royalty, \$25.00. Longmans, Green & Company, 55 Fifth Avenue, New York, New York

THE first performance of *Miss Lulu Bett* was at the Belmont Theatre, New York, on December 27, 1920. At that time it was said to have been "the most genuine achievement of the American stage since Eugene O'Neill's *Beyond the Horizon*." Critics called the play "undramatic" and the general opinion was that Zona Gale should have called in the assistance of a good playwright when she made a play of her novel. After the critics' report, the public found the play "dull", and in the second week of its career a new third act was substituted for the original one. The third act which was added is the one used by the Berea Players in their production.

Miss Lulu Bett won the Pulitzer prize in 1921.

Suitability

There are no serious problems in the staging of *Miss Lulu Bett* which cannot be overcome by any high school, college, or community theatre group. It is one of the few plays which can be produced by any age group without having one line cut. The play is clean from beginning to end.

Plot

Miss Lulu Bett finds herself lone-handed in the family of her sister's husband. She finds herself a dependent and to escape from that dependence becomes her adventure. Dwight, her brother-in-law, is a self-made God. His universe consists of his thoroughly intimidated wife, Ina; the door-mat, Lulu; his silly daughter, Diana; his pensioner mother-in-law, Mrs. Bett; and his "not cute" and "not sweet" daughter, Monona. Dwight is a small town dentist and justice of the peace (very important to the plot) but of a self-sufficiency that would fit him for a Cabinet position and with a line of axioms that would get him re-elected. Ninian, Dwight's warm-hearted roving brother, comes for a visit. He treats Lulu as his equal, insists on her coming to the city to the theatre, and sees in her a very admirable and desirable person. He is married to Lulu by Dwight, which is only a method of passing the time away at first, but when he realizes Dwight's position and the fact that they are really married, Ninian wants to see the marriage stand. Lulu at last has a chance to leave the household of Dwight Deacon. A month later Lulu returns with the news that Ninian has another wife, whom he has not seen in fifteen years. Dwight again has Lulu under his rule in the

house until she makes him write to Ninian for the truth about his first wife. A letter comes saying Ninian did have another wife, and later Ninian himself comes with the proof of his first wife's death. Lulu finally has a life of her own. The climax of the play rises to a very small peak in the last scene of the second act when Lulu tells Dwight and Ina that she is glad the whole thing happened, meaning her marriage to Ninian.

Casting

The part of casting Miss Lulu Bett should be given most careful consideration. The part should be played most conservatively with cool and weary resistance at the beginning and building up to a finally achieved self-possession. Lulu must not be over-played.

Dwight Deacon has an insufferable amount of pomposity, a wrong sense of humor and a conceited manner. He is always the showman, even before his family, enjoying himself immensely. Ina, his wife, is the gullible type for his every word. She is a meek person, whinny and helpless.

Di and Bobby are teen-agers. The cue to Di's character is Mrs. Bett's words, "Di wiggles and chitters." Bobby is uneasy in the Deacon house and will do anything for Di but lie.

Mrs. Bett needs to have skill in portraying old age. Zona Gale has given her many of the laugh lines of the play, and they need to be punched with the right twist in order to project. Simple old age tricks of patting the dress, licking the lips, yawning, and adjusting the false teeth after a meal will sell the Grandma of the Deacon family.

The child of the play, Monona Deacon, needs to have unusual ability for her age. Miss Gale has her open the show, and with pieces of business like jumping on chairs, picking at Di, having her nose in everything possible, and scaring Mama Bett, she is most pleasing in spite of being a wicked child as far as discipline is concerned.

Ninian should resemble in size his brother, Dwight, but a younger man with a gentleness about him. Mr. Cornish can be made amusing, but not a comic character. He is humble and of the "willing to please" nature. The characterization of Mr. Cornish seems slow to come and difficult if not properly cast.

When Zona Gale developed the characters of *Miss Lulu Bett*, she marked an enormous advance in the American

How They Were Staged (Supplement No. 1), Edited by Earl W. Blank. Contains complete information on the staging of the following plays: *Angel Street*, *The Admirable Crichton*, *Ramshackle Inn*, *Pygmalion*, *Blithe Spirit*, *The Barrets of Wimpole Street*, *Julius Caesar*, and *Papa Is All*. Price, 60 cents.

THE NATIONAL THESPIAN SOCIETY
College Hill Station Cincinnati 24, Ohio

drama. The Deacon family is magnificent and memorable.

Directing

The tempo of the play must be kept at a good rate in order to keep the show alive. The family scenes must be kept gay and light, especially the part of Dwight. The very opening scene at the dinner table has to be punched with speed in order to get the play started in the right tempo.

The difficult scene in the play is the duel scene between Lulu and Ninian in scene two of act one. It is one of the longest scenes in the play, and the fact that it is a duel scene makes it drag the show if variety of business and tones are not used.

When the whole cast is on the stage, it is easy for straight lines to be formed, therefore, the director has to watch his pictures on the stage to be sure this doesn't happen.

At first the play may seem easy to direct, but after working with it a few weeks, the director finds variety hard to achieve in many instances. The director used at first a director's manuscript, but that was soon added to with more business for variety.

Rehearsals:

Two scheduled performances and one requested performance were given with ninety-five hours of rehearsals over a period of eight weeks, having three rehearsals per week.

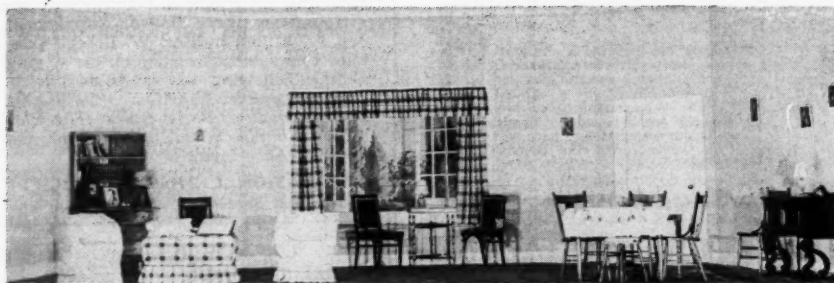
Staging:

The set for *Miss Lulu Bett* would not be termed a difficult one by those who designed and executed it. The script calls for three sets as follows:

- Act I Scene I The Deacon's dining-room.
- Scene II The same; ten days later.
- Act II Scene I The Deacon's front porch.
- Scene II Same
- Scene III Same
- Act III (2nd version) The Deacon's front porch
- (1st version) Cornish's music store

The play can be staged in one set, as we did it, using a dining-room-living-room combination. Fourteen foot flats were used, two door units, and one casement window. The one interior box set had a color scheme of three colors: Light green, yellow, and cream. The walls and ceiling piece were light green, the doors, woodwork, and molding cream, and yellow was used with green in covering furniture. All the furniture was made over except the buffet. The sofa was made from a trunk, two occasional chairs were made from two straight chairs, the secretary was made

*Miss Lane played the role of Lulu Bett in the production here described.



Stage setting for the production of *Miss Lulu Bett* as staged by the Berea College Players, with Earl W. Blank directing

from a bureau and a bookcase, and the table and chairs were refinished. Stage balance was easily achieved by carrying the plaid of the drapes over in the cover of the sofa and the cover of the stool at the table; by placing pictures over the buffet to balance the tallness of the secretary. Lamps on the table, buffet, and secretary are needed for evening scenes. A backdrop of lawn and trees was used behind the large window. Perspective on the backdrop is necessary, and if a skilled person cannot be secured, there may be a problem in achieving the proper effect. Another problem could arise if the furniture and the casement window are not constructed well. The window is used many times by Di, Monona, and Bobby, and Monona jumps on the chairs at the window.

Lighting:

The lighting effects are comparatively easy. A minor problem may be the synchronizing of the lamps, or another may be the difficulty in cross focusing enough to eliminate shadows. Three 500-watt spots and nine 250-watt baby spots were used with pink and amber gelatines. A strip light was used on the backdrop for night, and two 500-watt floods were used for daylight.

Costuming:

The play was costumed in modern dress, therefore no serious problems arose. However, the color combinations brought considerable planning.

LULU BETT

Act I Scene I House dress of wine and white with white apron. Shoes of an old style.
Scene II Same and changed to dark blue dress, white hat, pink coat.
Act II Scene I Brown suit, shoes, purse, and hat. A little color added by a pink ribbon on the hat. (line in script has to fit hat).
Scene II Green and white checked dress. Same shoes as Scene I, Act II.

Scene III Pink flowered dress made simply. Same shoes as Scene I, Act II.
Act III Scene I Same outfit as Act II, Scene I.

INA DEACON

Act I Scene I Purple, white, and green flowered dress.
Scene II Black dress, shoes, and hat (pink feather). Lots of jewelry. Carries black coat. (theatre outfit)
Act II Scene I Pink, white, and green flowered dress. White shoes.
Scene II Same as act I, scene I.
Scene III Gray suit, black hat, purse, and shoes.
Act III Scene I Coral dress with white fluffy apron. Black shoes. (All of Ina's clothes are fluffy in contrast to Lulu's simple ones.)

DI DEACON

Act I Scene I Green dress, white shoes.
Scene II Navy blue dress, with white trimming. White hat with navy blue ribbon. White shoes, white bag and gloves. Does not appear on stage, but behind window. Wears a white blouse with a red flowered skirt.
Scene II Green and yellow striped dress.
Scene III Same dress as Act I, Scene II without hat and purse.
Act III Scene I White blouse, blue flowered skirt.

MONONA

Act I Scene I Blue and white dress with white apron.
Scene II Same dress with white pinafore.
Act II Scene I Pink plaid cotton, brown shoes.
Scene II Same.
Scene III Does not appear.
Act III Scene I Blue dress with blue flowered apron.

GRANDMA BETT

Act I Scene I Black dress with white in it.
Scene II Same.
Act II Scene I Same.
Scene II Same.
Scene III Same.
Act III Scene I Navy blue flowered dress.

DWIGHT DEACON

Act I Scene I Dark green business suit with stripe. White shirt, black

shoes, conservative tie with some yellow in it.
Act II Scene II Same suit, change of tie.
Scene I Same.
Scene II Same.
Scene III Same.
Act III Scene I Same.

NINIAN DEACON

Act I Scene I Does not appear.
Scene II Grey suit, maroon tie, white shirt, brown shoes.
Act II Scene I Does not appear.
Scene II Does not appear.
Scene III Does not appear.
Act III Scene I Tan sport coat, brown trousers, white shirt, brown tie, brown shoes.

MR. CORNISH

Act I Scene I Brown plaid trousers, brown coat, yellow tie, brown shoes.
Scene II Brown plaid suit. Change of tie.
Act II Scene I Does not appear.
Scene II Does not appear.
Scene III Brown suit, green tie.
Act III Scene I Does not appear.

BOBBY LARKIN

Act I Scene I Blue trousers, blue checked sport shirt.
Scene II Bright polo shirt, same trousers.
Act II Scene I Does not appear.
Scene II Blue tweed trousers, white sport shirt.
Scene III Blue tweed suit, white sport shirt.
Act III Scene I Does not appear.

Budget

Publicity	\$ 29.65
Staging	41.20
Costumes	13.64 (cleaning)
Properties	4.17 (food)
Lighting	1.21
Make-up	6.90
Miscellaneous	8.00
	<hr/>
Royalty	\$101.77
	<hr/>
Total	\$166.77

Publicity

The school paper and the town paper both carried articles on the show. Posters were put in store windows, dormitories, and classroom buildings on the campus. Announcements were made over a public address system, and in the eating places on the campus. Tickets for two full houses were sold in an hour and twenty minutes the morning they went on sale. The theatre has a seating capacity of 408. Such demand called for a third performance, and the administration allowed a matinee before the second night performance.

Results

Zona Gale has done authentically what perhaps only a feminist and certainly what only an artist can do. She has made a valuable play out of the commonplace. The audience feels warm toward the play, which grows in interest and entertainment value.

MISS LULU BETT was given at the Second National Dramatic Arts Conference sponsored by The National Thespian Society with the co-operation of the Indiana University Theatre at Bloomington, Indiana, June 16 through 21.

December Issue: Stardust

DRAMATICS MAGAZINE

MAKE-UP

CHARACTER	AGE	GREASE PAINT	ROUGE	LIPSTICK	LINER	COMMENTS
Monona	9-11	5A	Lt.	Lt.	Lt. Brown	Straight
Dwight	40	5 1/2	Lt.	Lt.	Lake	Mustache
Ina	35-40	5 1/2	Med.	Med.	Brown	Attractive
Lulu	34	5 1/2	Lt.	Lt.	Lake	Not Attractive
Grandma	60	13	None	None	Lake & White	Gray Hair
Bobby	16	6A	Lt.	Lt.	Brown	Juvenile
Di	16	5 1/2	Med.	Med.	Brown	Mustache
Cornish	35	5 1/2	Lt.	Lt.	Brown	Glasses
Ninian	35	6A	Lt.	Lt.	Brown	Straight

THE FILM OF THE MONTH

By H. KENN CARMICHAEL

Department of Drama, Los Angeles City College,
Los Angeles, California.

This department is designed to direct attention to the outstanding motion pictures of the 1947-48 season. Suggestions for future discussions are welcomed by the Department Editor.

UNCONQUERED IS THE WORD FOR DeMILLE

UNCONQUERED, returning Cecil B. DeMille to the sound stages after an absence of three years, is officially designated as the veteran showman's most expensive production. This is noteworthy in view of the fact that Mr. DeMille's career, measuring as it does the growth of motion pictures, began in 1913 and has accounted for a total of sixty-seven productions. This is not to say that films of the quality of *The King of Kings* yield to *Unconquered*. The former cost a mere two millions, but the movie dollar had a greater value when DeMille's religious spectacle stunned the world with its grandeur and power.

Aside from this economic concession, the figures on UNCONQUERED tell their own story. It cost close to four million dollars (exclusive of expenditures for promotion and publicity), required two years of research, took approximately 100 days to film, and brought onto the sets a cast representing the largest outlay of talent for a single film in Mr. DeMille's thirty-four years as a producer and director.

Having granted that there is no necessary relationship between picture-cost and picture-worth, it is only fair to recall that men of DeMille's ability rarely spend lavishly on an inferior product. Happily for all parties concerned, including the film public, the impressiveness of the budget for *Unconquered* is matched by the film's accomplishment in vivid spectacle, dramatic impact, colorful historical background, and exciting entertainment.

The cast shines with dependability. In addition to the co-stars, Gary Cooper and Paulette Goddard, there are such well known performers as Boris Karloff, Ward Bond, C. Aubrey Smith, Virginia Grey, Porter Hall, Marc Lawrence, Robert Warwick, Victor Varconi, Henry Wilcoxon, and Raymond Hatton, as well as two vigorous personalities among the newer players, Howard DaSilva and Mike Mazurki.

An Idea is Born

The story for *Unconquered* did not come about in the usual way. DeMille, while reading an old volume on the early frontier period of America, was surprised to encounter a statement telling how a white male slave brought fifty dollars and a female forty dollars. What was astonishing was not the price but the fact that whites were sold as slaves in America. In pursuing this knowledge further DeMille widened for

himself the vista of that era and saw in it the making of a stirring picture. In addition to learning the little-known fact that the British sold their slaves — as well as their political non-conformists — into bondage, he came upon other historical "surprises". For example, the fact that Washington's tutor was a bond slave and ex-convict; that Pittsburgh was once in Virginia; and that it was a crime punishable by death for a young man to follow Greeley's adjuration, "Go West."

In Technicolor and mounted with the Demille flair for action on a heroic scale, *Unconquered* tells a vigorous story of pioneers and white slaves in the early Allegheny days of 1763, when Pittsburgh was a fort at the mouth of the Ohio and settlers were making slow and costly progress westward amid wilderness and Indians. To achieve the flavor of the era, outdoor location troupes spent eight weeks in forest areas near Pittsburgh filming background scenery and action episodes. Seven other location trips included a jaunt to Idaho's Snake river, where a down-the-rapids Indian chase was shot.

DeMille has earned for himself a reputation for intensive preparation. All costumes were designed and physical properties constructed or purchased on the basis of data obtained in an elaborate research program. Archives, museums, and libraries in this country, and such sources as the British Museum, were contacted in the search for facts, now compiled in ninety-three loose-leaf folders in DeMille's office. One search only was without fruit. No source was able to uncover photographs of Messrs. Mason and Dixon, the English astronomers who marked off the famous boundary upon commission of the proprietors of Maryland and Pennsylvania. The dress and make-up of the players who portray Mason and Dixon in the picture were based on descriptive material found in textbooks furnished by the Library of Congress in Washington.

A Battle is Fought

DeMille pictures of the past two decades have been noted for their climaxes of spectacle proportions. *Unconquered* is no exception. This time it is a siege of frontier Ft. Pitt, which, history says, lasted 90 days and brought out twelve nations of Indians under the famous Ottawa conspirator, Chief Pontiac. In re-enacting the ordeal, DeMille spent twelve days in actual shooting. A substantial section of the fort, as it existed in 1763, was constructed over a two-month period in the studio's largest sound stage. The scale on which the DeMille siege was planned and executed makes it easily the most spectacular of its type ever recorded on film. The producer called for the services of 1,500 supernumeraries, most of them within the fort where the key scenes were filmed. Those who braved the perils of his siege were granted pay adjustments. In the way of ordnance DeMille used 1,500 arrows without flames, 300 arrows with flames, 3,000



Gary Cooper as Chris Holden and Paulette Goddard as Abby Hale in Cecil B. DeMille's new film, *Unconquered*.

OUTSTANDING DRAMATIC READINGS

We mention here a few of our many readings that have won important contests, and some of our new potential winners.

	Price
AFRAID OF THE DARK Won 6 states and second in National, 1946	60¢
AMERICAN WAY From the N. Y. drama.	60¢
BEYOND THE LAST MILE Won 10 states and reached National finals, 1947	75¢
CHILDREN FROM NOWHERE 1947 reading from the play	75¢
COMEDY AND TRAGEDY From the play	60¢
DARK VICTORY From the play	75¢
THE DILEMMA 1947 drama, portraying greed, mystery and suspense	60¢
GYPSY, THE From the play	60¢
JEAN-MARIE Won a first and second in National	60¢
JOAN OF LORRAINE 1947 reading from the successful play of stage and screen	75¢
LITTLE FOXES From the Broadway play	75¢
MADMAN Won second in National, 1947	35¢
MARY STUART Won 14 states and a National	60¢
MOON IS DOWN John Steinbeck. From the play	75¢
THE NIGHT BELL 1947 reading	60¢
OF MICE AND MEN John Steinbeck. From the play	75¢
REBECCA From the play	60¢
SUBMERGED From the play, won National, 1940	75¢
SUSAN AND GOD From the N. Y. play	75¢
THREE ARE STRONG Won second in National, 1940	60¢
THROUGH SUFFERIN' From "Green Pastures."	60¢
YELLOW WALLPAPER Reached National Finals, 1947	60¢

Wetmore Declamation Bureau

1631 South Paxton Street
Sioux City 20, Iowa

Mention Dramatics Magazine

The Story of UNCONQUERED

THIS is the story of a man who freed a bond slave and found himself in bondage to her, of another who sought to conquer a country and was conquered by it. It is the story of a people who in their time knew the cost of winning man's freedom in an uncharted wilderness.

It is the pre-Revolutionary era in the year 1763. The French and British are jockeying for colonial power in the vast wilderness region of the Alleghenies, whose hub is brave little Ft. Pitt, one day to become a steel empire called Pittsburgh. In an age of power-hungry individuals trafficking in human lives, profitable deals are made which provide arms and ammunition to the restive Indians, thus posing a grave and continuing threat to the line of struggling settlements extending from Virginia to the Great Lakes.

Most powerful of the traders—and traitors—is Martin Garth (Howard DaSilva), suave, ruthless, fastidious. Captain Chris Holden, (Gary Cooper) Virginia militiaman and patriot, is aware of Garth's schemes and how they fit in with the smouldering threat of the Indians to launch a full scale attack upon all the forts along the 500-mile border. Chris Holden's contempt for Garth is supreme, but no less fixed than his determination to expose and destroy him.

Against the background of treachery, another struggle is in progress between the two men. Its prize: the love of fiery and beautiful Abby Hale (Paulette Goddard), an English bond slave shipped to America.

All attempts on the part of the colonial authorities to delay the imminent uprising, under Chief Pontiac, end in failure. In the historic "Pontiac Conspiracy" eighteen Indian nations signal their allegiance to the great Chief of the Ottawas in his Homeric plan to drive the colonists back into the sea. Pontiac and Garth dole out the various as-

signments, designating Chief Guyasuta (Boris Karloff) to lead the assault upon Ft. Pitt.

Destruction and torture spread through the length and breadth of the frontier with families caught in the sweep of the rampaging Indians. Massacres are committed with primitive cruelty. Because of the craft and secrecy with which Pontiac lays his plans, the attack is a stunning surprise to the forts and posts. One after the other they fall—great Venango, Presque Isle, LeBoeuff. Ft. Pitt is only at the start of its agony, the historic 90-day siege at the hands of Guyasuta's Senecas and Delawares, which began June 25, 1763.

The 500-mile frontier is writhing in the holocaust when Holden embarks on a mission to free Abby, who faces the torture stake of the Senecas. Chris and Abby escape the savages after a turbulent canoe ride and make their way slowly on a tortuous journey back to Ft. Pitt. They steal into the Fort under cover of darkness.

At this point the Senecas, investing Ft. Pitt in force, drop the siege and advance to waylay a relief column, including the famous Black Watch, sent to the Fort's rescue.

Holden pleads for, and receives, permission to join the expedition and apprise them of the position of the Indians. The two forces join battle in history's famous Battle of Bushy Run, with the Indians falling prey to a masterful, last-minute stroke of military adroitness after two paralyzing days of almost certain defeat for the rescuers.

The Fort rejoices in its freedom but Captain Holden's victory is not yet complete. There is a score to settle before he can go to claim Abby. In a cabin within the Fort a second battle takes place, Holden against Garth and his henchman. The triumph of Chris Holden is complete, and a people have emerged, unconquered.

fireballs, 50 pounds of gunpowder, 30 flintlocks (somewhat damaged), and ten gallons of synthetic Technicolor blood.

Since fireballs were a favorite weapon of the Senecas—they lobbed them into the fort from Coal Hill, which today overlooks Pittsburgh—the veteran showman ordered the use of the real thing. For one long shot of an attempted breaching of the stockade, DeMille used so many fireballs and flaming arrows that their bright light over-exposed the film. The fireballs were made of dried moss wrapped in Pennsylvania birch bark and dipped in kerosene (a modern touch); they were tossed onto the studio fort by strong-armed workers wearing asbestos gloves. The company soon was referring to them as "DeMille cocktails."

With hundreds of persons in the fort the possibility of injuries was a real worry. Despite precautions, fifteen persons were burned, one severely, in the course of the shooting. A nurse was stationed on the set in case of casualties, but four of the fifteen required attention at the studio's emergency hospital. One of these was a lad named Bob Baughman who plays the role of a regimental drummer. A fireball landed on Baughman's drum while he was tapping out military orders. He kept on drumming. Luckily the camera was aimed at Baughman during the incident. What was that about "the show must go on?"

An American is Hired

Concededly one of the biggest employers of Indians in Hollywood, DeMille used 150 Redmen, fifty-three of whom were full-blooded Indians representing fifteen tribes. These were Navajos, Pueblos, Cherokees, and Creeks, appearing in *Unconquered* mostly as Senecas and Ottawas. The technical advisor on Indian matters was a Seneca-Cherokee named Iron Eyes Cody, who began with DeMille as an actor in 1914, when he performed an Indian dance in *The Squaw Man*.

An Actress is Thrilled

The filming of *Unconquered* was replete with thrills, the kind that have caused production of a DeMille film to be regarded as something of an occasion on the lot, almost as exciting as the finished product. One such thrill outdid all others, the over-the-falls scene involving Gary Cooper and Paulette Goddard. The canoe with its occupants nosed over the studio-made falls, some twenty feet high, and plunged down, striking a lower ledge at a 45-degree angle. Cooper clutched the sides of the canoe while Miss Goddard, ash-faced, clung to him (the clinging was part of the script but the pallor was from real fear).

Best Thespian Honor Roll

For Meritorious Participation in High School Dramatics

1946-47 SEASON

- Allen Hunter, Troupe 2, Senior High School, Fairmont, W. Va.
Ben Crisps, Troupe 4, Cody, Wyo., High School.
Edward Morris, Margaret Jackson, Troupe 6, Mentor, Ohio, High School.
Jack Monts, Troupe 8, Edison High School, Miami, Fla.
Lloyd Deckard, Georgie Hemovich, Troupe 14, Hailey, Idaho, High School.
Marguerite O'Malley, Troupe 11, St. Clara Academy, Sinsinawa, Wis.
Jay Pike, Douglas Stewart, Troupe 15, Roger Ludlowe High School, Fairfield, Conn.
Jo Ann Unsell, Lolita Nellans, Troupe 16, Township High School, Harrisburg, Ill.
Frances Porter, Warren Berggren, Troupe 17, Aurora, Neb., High School.
Violet Welch, Troupe 18, York Township High School, Clyde, Ohio.
Melvin Cook, Juanita Ponder, Troupe 21, Ben Davis High School, Indianapolis, Ind.
Hazel True, Hubert Whitfield, Troupe 24, William Adams High School, Alice, Texas.
June Hughes, Troupe 25, Spanish Fork, Utah, High School.
Thomas Kuchera, Troupe 26, Wahpeton, N. Dak., High School.
Mary Jean Hiser, Troupe 27, Morgantown, W. Va., High School.
Anne Jarrett, Troupe 30, Clendenin, W. Va., High School.
Bill Hanes, Troupe 34, Fairview, W. Va., High School.
James Parks, Gene Crumley, Troupe 38, Wabash, Ind., High School.
James LeMasters, Troupe 40, Cameron, W. Va., High School.
Dahnelle Adcox, Troupe 42, Eldorado, Ark., High School.
Frank Griffin, Troupe 45, Kilgore, Texas, High School.
Lee Reiff, James McArthur, Troupe 47, Newton, Kansas, High School.
Jo Ann Evans, David Wittner, Troupe 52, Emmett, Idaho, High School.
Nancy Osborne, Troupe 53, Albion, Mich., High School.
Norma Lou Atkinson, Max Whitehouse, Troupe 57, Columbus, Ind., High School.
Mary Lea Jabara, Joe McConnell, Troupe 58, East High School, Wichita, Kansas.
Jim Reich, Bob Binkley, Troupe 60, Boulder, Colo., High School.
Walter L. Carpenter, Troupe 61, South Whitley, Ind., High School.
Rose Gustafson, George Munson, Troupe 63, East Haven, Conn., High School.
Shirley Firestone, Edward Balaun, Troupe 66, John H. Lehman High School, Canton, Ohio.
Beverly Spera, Daniel Welu, Troupe 69, Senior High School, Dubuque, Iowa.
Don Grimes, Howard Harms, Troupe 71, Wendell, Idaho, High School.
Jean Carvin, Charlie Lobban, Troupe 72, Alderson, W. Va., High School.
Martha Downey, Stanley Gould, Troupe 74, Middletown, N. Y., High School.
Shirley Stephenson, Eleanor Danielson, Troupe 75, Union High School, Milwaukie, Ore.
Pam, Gaut, Joe Stapleton, Troupe 76, Lewiston, Idaho, Sr. High School.
Maxine Johnston, Leon Crumley, Troupe 82, Etowah, Tenn., High School.
Betty Rae Norris, Jack Munsey, Troupe 84, Princeton, W. Va., High School.
A. G. Hood, Mary C. Martin, Troupe 85, Mission Texas, High School.
Clata Winningham, Troupe 86, York Agricultural Institute, Jamestown, Tenn.
Ray Slaven, George Chuparkoff, Troupe 89, Struthers, Ohio, High School.
Robert Soller, Troupe 91, Isaac C. Elston High School, Michigan City, Ind.
Norma Rae Ostlund, Norma Collings, Bill Pratt, Peggy Crandall, Troupe 92, Springville, Utah, High School.
Richard Stendahl, Troupe 93, Stillwater, Minn., High School.
Philip Thorneycroft, Troupe 94, York Community High School, Elmhurst, Ill.
William Tipton, Troupe 95, Gettysburg, Pa., High School.
Lolly Cross, Troupe 98, Fayetteville, N. Y., High School.
Eugene Maley, Dolores Romel, Troupe 99, Weston, W. Va., High School.
Richard Vicario, Twyla Smith, Troupe 100, Bellefontaine, Ohio, High School.
James Alexander, Troupe 108, Senior High School, Kenmore, N. Y.
Eunice Freer, Irving Doynow, Troupe 109, Liberty, N. Y., High School.
Beverly Parsons, Troupe 110, New Hampton, Iowa, High School.
Don Christiansen, Troupe 112, Norfolk, Neb., High School.
Carol Morgan, Troupe 113, Omak, Wash., High School.
Bill Lykins, Troupe 115, Ceredo-Kenova, W. Va., High School.
Doris Elliott, Troupe 118, St. Teresa Academy, East St. Louis, Ill.
Maria Corbett, Troupe 120, South Side High School, Rockville Centre, N. Y.
Tracy Wolfe, Troupe 121, Stonewall Jackson High School, Charleston, W. Va.
Jay Sawyer, Henry Stern, Arthur Stuart, Jackie Fox, Dorothy Beadles, Troupe 122, Newport News, Va., High School.
Virginia Grider, Troupe 123, Laconia, N. H., High School.
Patsy Williamson, Frank Ballard, Troupe 126, Senior High School, Alton, Ill.
Thelma DuBois, Charles Seibert, Troupe 127, Salem, N. J., High School.
D. L. Wright, Troupe 129, Grapeland, Texas, High School.
Robert Williams, Elizabeth Brass, Troupe 130, Army & Navy Academy, Carlsbad, Calif.
Marge Tompkins, Jean Woodruff, Troupe 131, Bloomington, Ill., High School.
Roland Jackson, Troupe 134, Jr.-Sr. High School, Meridian, Miss.
Lyon Williams, Troupe 138, Martin High School, Laredo, Texas.
Bernie Cahill, Bonny Jean Reinbeck, Troupe 139, Township High School, Bradford, Ill.
Loren Imeson, Gene Finlayson, Troupe 141, Sault Ste. Marie, Mich., High School.
Betsy Blackwood, Mary Lou Shoemaker, Troupe 145, Fassifern School for Girls, Hendersonville, N. Car.
George Nellos, Jack Barthel, Troupe 146, Community High School, Pekin, Ill.
Don Blottie, Lois Ann Long, Troupe 142, Bloomington, Ind., High School.
Eve Neilson, Joyce Smith, Troupe 148, San Bernardino, Calif., High School.
Barbara Brady, Annie Lee Gunn, Troupe 149, Paragould, Ark., High School.
Elaine Kuntz, Ann Schramm, Troupe 154, Holmes High School, Covington, Ky.
Bill Boswell, Lois Ann Fuller, Troupe 157, Liberty Memorial High School, Lawrence, Kansas.
Don Mathiasen, Yvonne Christiansen, Troupe 159, Harlan, Iowa, High School.
Jack Martinie, Patricia Pilchard, Troupe 161, Urbana, Ill., High School.
Allen Jay Sever, Troupe 162, Wyandotte High School, Kansas City, Kansas.
Gerald Forbes, Troupe 163, Harbor High School, Ashtabula, Ohio.
Nancy Jo Luther, Troupe 165, Albertville, Ala., High School.
Ryland Mundie, Troupe 172, Arkadelphia, Ark., High School.
Harold Hakes, Janice Hamer, Troupe 173, Central High School, Bellevue, Ohio.
Pat Kerr, Danny Gray, Troupe 177, Senior High School, Orlando, Fla.
Shirley Goldenfeld, Mary Jane Schoener, Troupe 178, Washington High School, Massillon, Ohio.
Carol Bates, Troupe 179, Missouri Valley, Iowa, High School.
Earlena Davies, Troupe 180, Community High School, Tuscola, Ill.
Robert Baker, Troupe 186, Messick High School, Memphis, Tenn.
Robert DeLaney, Joseph Thomas, Troupe 187, Senior High School, Brownsville, Pa.
Margaret Moran, Rosie Keyto, Troupe 189, Magnolia High School, Matewan, W. Va.
Buddy White, Margaret Larkin, Troupe 168, Logan, W. Va., High School.
Patty Swank, Troupe 190, Coeur d'Alene, Idaho, High School.
Dick Carpentier, Troupe 191, Webster Groves, Mo., High School.
Sallie Ann Guy, Troupe 192, Keokuk, Iowa, High School.
Margaret Heinen, Troupe 185, Fort Benton, Mont., High School.
Marit Dunkle, Troupe 200, Charleston, W. Va., High School.
Alex Mills, Troupe 202, Concord, N. Car., High School.
Kathryn Ann Mantz, Troupe 203, Wallace, Idaho, Sr. High School.
Isabel Pitts, Troupe 205, Bolton High School, Alexandria, La.
Marjorie Sayre, Gordon Milsten, Troupe 207, Union High School, Mt. Vernon, Wash.
Marilyn Eaton, Troupe 209, Knoxville, Iowa, High School.
Pat Webster, Kenneth Dinklage, Troupe 210, Topeka, Kansas, High School.
Ruth Wilson, Rex Moore, Troupe 211, Glendo, Wyo., High School.
James DeLancey, Charles Wendell, Troupe 214, Carlisle, Pa., High School.
Betty Kangas, Troupe 215, Stambaugh, Mich., Township High School.
Constance McCandlish, Troupe 219, Pana, Ill., Township High School.
Dick Stroud, Troupe 222, Nampa, Idaho, Senior High School.
Shirley Powles, William Ziegler, Troupe 223, Bradley, Ill., Community High School.
Judy Swiger, Troupe 226, Washington Irving High School, Clarksburg, W. Va.
Carlene Chiles, Troupe 229, Fort Madison, Iowa, High School.
Francis Streiby, Troupe 230, Fort Hill High School, Cumberland, Md.
Robert Schweikart, Barbara Russell, Troupe 231, Alliance, Ohio, Sr. High School.
Jim Karr, Patricia Hunter, Troupe 233, Glensbard Township High School, Glen Ellyn, Ill.
Elinor Hilliard, Troupe 235, Ellenville, N. Y., High School.
Maxine Edging, Troupe 236, Cairo, Ill., High School.
Gus Moran, Troupe 238, Oil City, Pa., Sr. High School.
Reneau Sherratt, Troupe 239, Cedar City, Utah, High School.
Rex Zachary, Charles Pickens, Troupe 240, Lubbock, Texas, Sr. High School.
Bernard Keating, Troupe 242, Edgemont, S. Dak., High School.
June Squibb, Troupe 245, Vandalia, Ill., Community High School.
Phyllis Lyartis, Troupe 248, Rock Springs, Wyo., High School.
Marian Robinson, Troupe 253, Ravenswood, W. Va., High School.
Doris Daum, Troupe 255, Cannelton, Ind., High School.
Gordon Figge, Emma-Lou Luke, Troupe 256, Twin Falls, Idaho, High School.
Robert Gothie, Leah Landau, Anthony Pais, Troupe 257, Hazleton, Pa., Sr. High School.

Albert Barga, Troupe 258, Ensley High School, Birmingham, Ala.
 Ann Carraher, Elaine Rodee, Troupe 259, Canton, N. Y., Central High School.
 Donald Mangus, Mary Jeanne Cassell, Troupe 260, Big Creek High School, War, W. Va.
 Robert Meyer, Troupe 261, Fairmont, Minn., High School.
 Evelyn Hamilton, Troupe 263, Litchfield, Minn., High School.
 Wanda Bowers, Troupe 265, Bakersfield, Calif., East High School.
 Marilyn King, Betty Marie Clausen, Troupe 267, Cheney, Wash., High School.
 Phyllis Deane, Margaret Ilene Myers, Troupe 269, Boonville, Ind., High School.
 Jane Welsh, Dolores Chapman, Troupe 271, Pasco, Wash., High School.
 Gilbert Dickens, Troupe 273, White Deer, Texas, High School.
 Mary Catherine Crussin, Troupe 275, Victory High School, Clarksburg, W. Va.
 Charles Smith, Twyla Jean Laughlin, Sidney Kraker, Dorothy Salmon, Troupe 277, Drumright, Okla., High School.
 Anne Nygren, Troupe 276, Mineola, N. Y., High School.
 Julia Petry, Troupe 282, John Greer High School, Hoopston, Ill.
 James Smith, Donald Daugherty, Troupe 284, Philippi, W. Va., High School.
 Audrey Ceeka, Troupe 286, St. Joseph's Academy, St. Paul, Minn.
 Paul Sage, Troupe 288, A. D. Johnston High School, Bessemer, Mich.
 Leroy Hughes, Troupe 289, San Juan Union High School, Fair Oaks, Calif.
 Alfred Olivera, Troupe 290, Edison High School, Mt. Vernon, N. Y.
 Jo Ann Miracle, Troupe 292, Olney, Ill., Township High School.
 Roy Moody, Troupe 293, Gauley Bridge, W. Va., High School.
 Glenn Farnsworth, Troupe 297, Williamstown, W. Va., High School.
 Jim Brown, Troupe 298, Greenbrier High School, Roncove, W. Va.
 Nancy Jane Barr, Troupe 299, Moundsville, W. Va., High School.
 Bobby Harrell, Troupe 300, Hampton, Va., High School.
 Elinor Payne, Jon Ellen Boyles, Troupe 301, Market Tree, Ark., High School.
 Therese Pool, Troupe 302, Madison, S. Dak., Central High School.
 Mary Louise Anderson, Virgil Gibson, Troupe 305, West Valley High School, Millwood, Wash.
 Patricia Young, Alan Fort, Troupe 308, Darien, Conn., High School.
 Lillian Karasek, George Talbot, Troupe 309, J. Sterling Morton High School, Cicero, Ill.
 Tillie Zogorean, Lois Colby, Troupe 310, McKinley High School, Canton, Ohio.
 Robert Malloy, Joan Stoughton, Troupe 311, Lancaster, N. H., High School.
 Ray Mack, Helen Kuhl, Troupe 315, Corning, Iowa, High School.
 Betty Moore, Troupe 322, Clayton, Mo., High School.
 Jack Hallett, Troupe 329, Colfax, Wash., High School.
 William Castle, Marilyn Cuddal, Troupe 330, Watertown, S. Dak., High School.
 John Behrens, Virginia Brush, Troupe 332, Upper Arlington High School, Columbus, Ohio.
 Floyd Lee Wensel, Ina Claire Jenkins, Troupe 333, Oakland, Md., High School.
 Frances Irvin, Troupe 335, Amarillo, Texas, Sr. High School.
 Beverly Tabor, Troupe 337, Superior, Neb., High School.
 Tom Snellgrove, Troupe 348, Central High School, Ft. Lauderdale, Fla.
 Dean Johnson, Troupe 352, Robbinsdale, Minn., High School.
 Billy Crier, Jr., Troupe 353, Abilene, Texas, High School.
 Helen Shurden, Troupe 355, Drew, Miss., High School.

Dan Catey, Helen Curtis, Troupe 356, Grand Ledge, Mich., High School.
 Joanne Henry, Troupe 357, Robinson, Ill., High School.
 Loie Barnard, Donald Wright, Troupe 358, Salem, Ohio, High School.
 Bette Lou Smith, Troupe 359, Lyons Sr. High School, Clinton, Iowa.
 Marjorie Pangborn, Marvin Peterson, Troupe 364, Jamestown, N. Y., High School.
 Patty Smithdeal, Troupe 365, Science Hill High School, Johnson City, Tenn.
 Betty Jo Davis, Ramona Valentour, Troupe 367, Central High School, Jackson, Miss.
 Peggy Morrison, Troupe 368, Geneva, Ohio, High School.
 John Stadler, Troupe 369, University High School, Columbia, Mo.
 Tom Slough, Ruth Zulauf, Troupe 370, Cheyenne, Wyoming, High School.
 Margaret McVicker, Troupe 374, The Dalles, Oregon, High School.
 Loren Ford, Troupe 379, Tonganoxie, Kansas, Rural High School.
 James Parson, Troupe 383, Montrose County High School, Montrose, Colo.
 David Kiel, Troupe 384, Custer, So. Dak., High School.
 Elizabeth Ann Mahoney, Troupe 388, Oak Hill, W. Va., High School.
 Lloyd Wales, Ivan Brown, Troupe 390, Greybull, Wyo., High School.
 Connie Carter, Kenneth Welch, Troupe 392, Monrovia-Arcadia Duarte High School, Monrovia, Calif.
 Mariann Doron, Troupe 393, Superior Wisc., High School.
 James Main, Janella Reid, Troupe 395, Moravia, Iowa, High School.
 Mary Weglog, Troupe 396, Villa Grove, Ill., High School.
 Kay York, Bonnie Cockerill, Troupe 400, Edw. Lee McClain High School, Greenfield, Ohio.
 Janet Burr, Troupe 404, Kennebunk, High School.
 Robert Kerner, Troupe 405, Herbert Hoover High School, San Diego, Calif.
 Geraldine Boydston, Troupe 407, Elizabeth Blake High School, Caldwell, Idaho.
 Robert Jones, Troupe 408, Woodland, Calif., High School.
 Janice Glueck, Troupe 410, Heights High School, Cleveland Heights, Ohio.
 Kenneth Ball, Troupe 411, Northampton, Mass., High School.
 Mary Lou Winter, Bill McDonald, Troupe 414, University High School, Bloomington, Ind.
 Sue Eagon, Tom Long, Troupe 420, Frank B. Willis High School, Delaware, Ohio.
 Sam Solito, Troupe 421, Leetsdale, Pa., High School.
 Bobbie Lou Pollard, Troupe 422, San Marcos, Texas, High School.
 Stanley Nevins, Troupe 425, Tucson, Arizona, High School.
 Phyllis Pemberton, Troupe 427, McLeansboro, Ill. Township High School.
 Billie Acken, Janet Beyer, Troupe 428, Cumberland Co. High School, Crossville, Tenn.
 Bruce D. Ralston, Troupe 429, St. Clairsville, Ohio, High School.
 Betty Soares, Troupe 434, Chowchilla Union High School, Chowchilla, Calif.
 Mary E. Biggs, Troupe 438, Morrilton, Arkansas, High School.
 Ruth Washburn, Frank Johnson, Troupe 443, Washington High School, Fergus Falls, Minn.
 Juanita Manning, Troupe 445, Trap Hill, High School, Surveyor, W. Va.
 Richard McBride, Troupe 446, Lawrenceville, Ill. High School.
 Jack Freeland, Georganna Steiss, Troupe 450, Barrackville, W. Va., High School.
 Saralu Covert, Troupe 451, Findlay, Ohio, High School.
 Bruce Cleworth, Troupe 452, Clinton, Iowa, High School.
 Herman Kruckner, Troupe 453, L. C. C. Regional High School, Lindenwood, N. J.

Yolanda Perry, Kent Stahle, Troupe 454, Brigham Young Hi School, Provo, Utah.
 He'en Gridley, Bert Smith, Troupe 455, Benton Harbor, Mich. High School.
 Virginia Turek, Troupe 457, Felician Academy, Detroit 7, Mich.
 Mary Rogers, Rosemary Bower, Troupe 458, Clay Co High School, Clay, W. Va.
 Joan Jewison, Troupe 465, Macomb, Ill. High School.
 Dorothy Boby, Troupe 466, Pendleton, Oregon, Sr. High School.
 Mildred Dogue, Dick Johnston, Troupe 467, Bwinham High School, Sylvania, Ohio.
 Patricia Sugg, Pat McCauley, Troupe 469, Wenatchee, Wash. High School.
 Gaston Edmonson, Hamilton Reed, Troupe 470, Sidney Lanier High School, Montgomery, Ala.
 Bobby Boudreau, Della Krause, Troupe 471, Lake Charles, La., High School.
 Joan Browne, Troupe 476, Ponce de Leon High School, Coral Gables, Fla.
 Lorraine Lenz, Roland Gohlke, Troupe 477, Central High School, Alpena, Michigan.
 Phyllis Brown, Troupe 478, Shattuck, Oklahoma, High School.
 Charmaine Matson, Vance Holland, Troupe 480, Idaho Falls, Idaho, High School.
 Clinton Keay, Troupe 482, Logan, Iowa, High School.
 Joan Young, Mary Jo Hult, Troupe 483, Richwood, W. Va., High School.
 Leroy Zeigler, Troupe 484, Biglerville, Pa., High School.
 Joan Martin, Troupe 488, Hot Springs, So. Dak., High School.
 Cohn Br'ster, Troupe 490, David Jordan Sr. High, Long Beach 5, Calif.
 Ruth Address, Gene Address, Troupe 491, Fairfield, Ala., High School.
 Vera Olson, Troupe 492, Sunnyside, Wash., High School.
 Blossom Bernard, John Tharpe, Troupe 495, Andrew Jackson High School, Miami, Fla.
 Martha Mae Eason, Troupe 498, Lapanto, Ark., High School.
 Phyllis Mindlen, Jane Berry, Troupe 506, Central High School, Duluth, Minn.
 John Ohl, Troupe 507, Lincoln High School, Ellwood City, Pa.
 Marilyn Skarstad, Phyllis Evenstad, Troupe 508, Lincoln High, Thief River Falls, Minn.
 Jean Decker, Troupe 510, Davenport, Iowa, Sr. High School.
 Jacqueline Overturf, Troupe 512, Pocattello, Ida. Sr. High School.
 Charles Myers, Troupe 513, Westerville, Ohio, High School.
 Pat Stearns, Blanchard Reese, Troupe 516, Sarasota, Fla., High School.
 Betty Lou Hirdman, Bob Lucas, Troupe 517, Gunnison, Colo., County School.
 Nancy March, Troupe 520, Wm. Penn Sr. High School, York, Penn.
 Helen Wildes, Troupe 523, Hastings, Minn., Sr. High School.
 Dorothy Wilcox, Troupe 525, Lincoln High School, Wisconsin Rapids, Wisc.
 Ruth Wade, Nina Phagan, Troupe 527, Perryton, Texas, High School.
 Frank Dyer, Troupe 528, Classical High School, Providence 3, R. I.
 Laura J. Reid, Robert Palmer, Troupe 529, Carlisle, Ky., High School.
 Donald Young, Anna Mae Flesher, Troupe 531, Magnolia High School, New Martinsville, W. Va.
 Frank Buxton, Joanne Van Voppen, Troupe 534, Mamaroneck, New York, High School.
 Nancy Brokenshire, Sal Farrauto, Troupe 537, San Jose, Calif. Sr. High School.
 Greta McDonald, Troupe 538, Janesville, Wis., High School.
 Helen Nortemann, Troupe 539, Warwood High School, Wheeling, W. Va.
 Arch Williams, Troupe 549, Payson, Utah, High School.
 Jack Skahan, Thomas Buzek, Troupe 552, Elder High School, Cincinnati, Ohio.

Frank Miller, Troupe 553, Central High School, Lima, Ohio.
 Marilyn Huggins, Charles Stalvey, Troupe 557, Conway, So. Caroline High School.
 Lattie Lee Dawson, Troupe 558, No. Plainfield, N. J. High School.
 Hilda Greenberg, Troupe 561, Roosevelt High School, Cedar Rapids, Iowa.
 Henry Strickland, Angie Makinson, Troupe 565, Kissimmee, Fla. Osceola High School.
 Mary Diane Seibel, Florence Lenihan, Troupe 568, Acedemy of Holy Angels, Minneapolis, Minn.
 Jack Franklin, Bob Hinshaw, Troupe 569, Joplin, Mo. Sr. High School.
 Patrick Fisher, Margaret Kessler, Troupe 570, W. Fleming High School, Roanoke, Va.
 Phyllis Holmes, Troupe 572, Newport Wash., High School.
 Jean Fisher, Troupe 574, Notre Dame High School, Cleveland 6, Ohio.
 Jayne Bolitho, William Senta, Troupe 576, Memorial High School, Ely, Minn.
 William Welch, Troupe 577, Follansbee, W. Va., High School.
 Mary Rose Strobel, Troupe 578, Tell City, Ind., High School.
 Alice Tefft, Troupe 579, North Providence, R. I., High School.
 Lorraine Rosedale, Troupe 580, Mount Marie Acedemy, Canton, Ohio.
 Doris Wacasey, Troupe 581, East Mountain High School, Gilber, Texas.
 Hildegard Zippert, Troupe 583, Brush High School, South Euclid, Ohio.
 Pete Lohr, Troupe 585, Muscatine, Iowa, High School.
 Phyllis Allen, Ruth Rathbone, Troupe 586, Dearborn, Mich., High School.
 Mahola Weaver, Troupe 587, Springfield, Ohio, Senior High School.
 Charlotte Friel, Madge Marshall, Troupe 592, Pullman, Wash., High School.
 Patricia Woodson, Russell Little, Troupe 594, Winchester, Ill., Community High School.
 Jean Ann Bates, George Vonnegut, Mary Martha Turpin, Werner Haas, Troupe 595, Shortridge High School, Indianapolis, Ind.
 Katherine Greer, Troupe 597, Helena, Ark., High School.
 Dick Grafe, Troupe 600, Redford Union High School, Detroit, Mich.
 Victoria Bondar, Robert Angus, Troupe 603, Huntington, N. Y., High School.
 Peter Ros'k, Jean Conners, Troupe 604, Eastchester High School, Tuckahoe, N. Y.
 Mary Fern Verlengia, Troupe 606, Pueblo, Colo., Catholic High School.
 Mary Lee Stewart, Troupe 608, Webb City, Mo., High School.
 Harriet Tyree, Troupe 609, Bedford, Ind., High School.
 Russell Bruno, Troupe 611, Torrington, Conn., High School.
 Glenn Mack, Troupe 612, Berea, Ohio, High School.
 Patricia Patterson, Patricia Fogle, Troupe 619, Chariton, Iowa, High School.
 Kathryn Trask, Troupe 620, Taft, Calif., Union High School.
 William Siddaway, Sterling Colton, Troupe 621, Uintah High School, Vernal, Utah.
 Billy Schultz, Troupe 622, Moores Hill, Ind., High School.
 Howard Johnson, Pat Brune, New Albany, Ind., Sr. High School.
 Pat Lemke, Frank Wilks, Troupe 626, Auburn, Wash., Sr. High School.
 Eleanor Swanson, Myrtle Chitty, Troupe 628, North Central High School, Spokane, Wash.
 Donald Roby, Troupe 629, Memorial High School, St. Marys, Ohio.
 Mary Lou Belton, Aloha Lee Edland, Troupe 632, Canby, Ore., Union High School.
 Patricia Dwyer, Troupe 633, St. Mary High School, Burlington, Wis.
 Janet Johnson, George Strella, Troupe 639, Washington High School, Salina, Kansas.
 Bill Sutton, Troupe 640, Columbia High School, Richland, Wash.

Madge Clifton, Troupe 643, A. L. Miller High School, Macon, Ga.
 Jacqueline Dutcher, Troupe 644, Manchester, Conn., High School.
 Sylvia Bolasky, Troupe 646, Andrew Jackson High School, Jacksonville, Fla.
 Beatrice Stotts, Troupe 649, South High School, Lima, Ohio.
 Howard Sandum, Richard Miles, Troupe 650, Rochester, Minn., High School.
 Nellie Hershberger, Troupe 651, Grants Pass, Oregon, High School.
 Tom Brubaker, Troupe 653, Elkhart, Ind., High School.
 Jean Knapp, Troupe 654, Immaculate Conception Acedemy, Davenport, Iowa.
 Harold Phillips, Judy Davidson, Troupe 655, Oak Ridge, Tenn., High School.
 Jerry Redman, Troupe 659, Ellinwood, Kansas, High School.
 Herman Levy, Troupe 660, Central Sr. High School, Johnstown, Pa.
 Herbert Wayrynen, Troupe 661, Kelso, Wash., High School.
 Annette Minshaw, Troupe 663, Calhoun Co. High School, Oxford, Ala.
 M. Helen Dandridge, Clyde Johnson, Jr., Troupe 662, Elkhorn, W. Va., High School.
 Richard Shearer, Troupe 664, Thomas W. Harvey High School, Painesville, Ohio.
 Joyce Williams, Eddie Johnston, Troupe 666, Sebring McKinley High School, Sebring, Ohio.
 Leah Miller, Sherley Ann Shaffer, Troupe 667, Bristol, W. Va., High School.
 Ray Long, Carole Dani, Troupe 670, Wayne, Mich., High School.
 Betty Parks, Troupe 673, Mt. Morris, Mich., High School.
 Donna Nierenhausen, LeRoy Thiesen, St. Boniface High School, Cold Spring, Minn.
 John C. Webermeier, Faye Kroeger, Troupe 675, Phillips County High School, Holyoke, Colo.
 Eric Smith, Pat Clement, Troupe 678, Jennings, La., High School.
 Jeanne Hanneman, Troupe 679, Platt R. Spencer High School, Geneva, Ohio.
 Bob Duckworth, June Cross, Troupe 680, Omaha, Nebr., South High School.
 Walter Hopkins, Jr., Troupe 685, Wirt County High School, Elizabeth, W. Va.
 Ronnie Young, Lois Beers, Troupe 686, Eudora, Kans., High School.
 John Adam, Troupe 688, United Township High School, East Moline, Ill.
 Marian Fward, Troupe 690, North Summit High School, Coalville, Utah.
 Lorena Fitzwater, Troupe 692, Nicholas County High School, Summersville, W. Va.
 Carol Rhodes, John Olive, Troupe 693, Somerset, Ohio, High School.
 Lewis Walker, Troupe 695, Allegany High School, Cumberland, Md.
 Doy'e Ratliff, Janet Munson, Troupe 697, Creston, Iowa, Sr. High School.
 Elizabeth Ann Bartlett, Troupe 698, Shady Spring High School, Beaver, W. Va.
 Gordon Group, Troupe 699, Brooklyn High School, Cleveland 9, Ohio.
 Betty Bee Young, Troupe 701, Fergus County High School, Lewistown, Mont.
 Evelyn L. Peace, Troupe 702, Madison, Kansas, High School.
 Beverly Peterson, Maxine Johnston, Troupe 704, Muskegon, Mich., Sr. High School.
 Kathleen Thompson, Jim Condon, Troupe 705, Manchester, Iowa, High School.
 Donald Myrold, Viola Lund, Troupe 706, Central High School, Crookston, Minn.
 Marcia Mary Healy, Troupe 708, Stanbrook Hall, Duluth, Minn.
 Alice Richards, Troupe 709, Wilder, Idaho, High School.
 Melvin Kangas, Troupe 713, Kingsford, Mich., High School.
 Martha K. Higbee, Troupe 714, Jr.-Sr. High School, Lebanon, Ind.
 William Raymond McCants, Troupe 716, Coronado, Calif., High School.

Nancy Woods, Troupe 720, Newburyport, Mass., High School.
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 Nancie Wettrick, Robert Washka, Troupe 730, Amherst, Ohio, High School.
 Bernice Cato, Troupe 732, David Starr Jordan High School, Los Angeles, Calif.
 Bob Cafery, Troupe 733, East Alton High School, Wood River, Ill.
 Charles Strong, Troupe 737, Elkhorn, Wis., High School.
 George W. Rice, Herbert Quandt, Troupe 740, Howe Military School, Howe, Ind.
 Mary Scott Everett, Robert Frank Joyce, Troupe 741, Thomas Jefferson High School, Richmond, Va.
 Mary Lou Livingston, Don Lichtwardt, Troupe 745, Helena, Mont., High School.
 Marc Houlihan, Claudine Briese, Kenneth McCormick, Troupe 746, Ida Grove, Iowa, High School.
 Micah Thompson, Troupe 748, Kirkwood, Mo., Sr. High School.
 Frank Merrell, Troupe 752, Beaverhead County High School, Dillon, Mont.
 Cleo Rinis, Troupe 754, Woodrow Wilson High School, Beckley, W. Va.
 Don Bower, Robert Weitzel, Troupe 755, Susquehanna Twp. High School, Progress-Harrisburg, Pa.
 David Stenstrom, Troupe 756, DeKalb, Ill., Township High School.
 James Spencer, Troupe 758, Rochester, Ind., High School.
 Donna Busby, Rosemary Davidson, Troupe 759, Richmond, Ind., Sr. High School.
 Harold Irish, Dave Cummins, Troupe 761, Toccoa Falls, Ga., High School.
 Richard Medalie, Troupe 763, Chisholm, Minn., Sr. High School.
 Ruth Van der Berg, Eugene DeWit, Troupe 764, Sioux Center, Iowa, High School.
 Harold Hart, Troupe 771, Barrington, Ill., Consolidated High School.
 Richard Ford, Troupe 778, LaRue, Ohio, High School.
 Lois Moran, Troupe 779, Plummer, Idaho, High School.
 Martha Muncy, Troupe 780, Wilson, Ark., High School.
 Margaret Mary Woods, Troupe 784, Mercy High School, Chicago, Ill.
 Robert Kitselman, Troupe 786, Springfield, Ore., Union High School.
 Betty Shea, Troupe 791, Minot, N. Dak., High School.
 Jimmie Walton, Troupe 792, Carlsbad Union High School, Oceanside, Calif.
 Yvonne Stucki, Donald Hill, Troupe 794, Ucon, Idaho, High School.
 Nancy Krieg, Richard Kelly, Troupe 797, Nelsonville, Ohio, High School.
 Elizabeth Schelper, Troupe 799, Ysleta, Texas, High School.
 June Gilbertson, Ann Swallow, Troupe 800, Tempe, Ariz., Union High School.
 William Pitts, Troupe 802, Phillips High School, Birmingham, Ala.
 Jackie Krasne, Troupe 809, Beverly Hills, Calif., High School.
 La Von Stormont, Troupe 812, Glendale, Calif., High School.
 Janis Duckworth, Troupe 818, Martinsville, Ind., High School.
 Marilyn Holderman, Troupe 820, Triadelphia High School, Wheeling, W. Va.
 Caroline Stevenson, Troupe 823, Spaulding High School, Rochester, N. H.
 Pat Gay, Troupe 825, Washakie County High School, Worland, Wyo.
 Ja Nell Clemens, C. D. Blanks, Troupe 826, McAlester, Okla., High School.
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Thespian initiation ceremonies at the Army & Navy Academy (Thespian Troupe 130), Carlsbad, California. Directed by Mrs. William Currier Atkinson.

On The High School Stage

News items published in this department are contributed by schools affiliated with

The National Thespian Society

McLeansboro, Ill.

A program of nine one-act plays was offered this past season by the dramatics club (Thespian Troupe 427) of the McLeansboro Township High School under the direction of Miss Beulah Rogers. Among these performances were *His First Shave*, *Almost Everyman*, *The Pampered Darling*, *Grandma Pulls the String*, and *Have You Had Your Operation?* The year's two major productions were *The Late Mr. Early* and *Tons O' Fun*, both presented as class plays.—Robert K. Gholson, Secretary.

Prophetstown, Ill.

TWO three-act plays were offered this past season at the Prophetstown Community (Thespian Troupe 244), with troupe sponsor Clarence J. Brown directing. On November 1, the senior class presented *A Case of Springtime*, while the junior class staged *Almost Summer* on April 25. Thespians contributed the one-act play, *Jiminy Christmas*, in observance of the Christmas Season.—Janice Tidmarsh, Secretary.

Vernal, Utah

A large audience thoroughly enjoyed a performance of *Headed for Eden*, presented by dramatics students of the Uintah High School (Troupe 621) this past season, with Stella H. Oaks directing. A warm reception was also given to the other full-length play of the year, *January Thaw*, sponsored by the Speech Department. Additional honors were won by dramatics students with their performance of the play, *In Secret Places*, presented in the Brigham Young University Drama Festival. The play was given a rating of Superior, the only entry in the festival to receive the highest rating. Other one-acts given during the year were: *Let Me Come Back*, *America Unlimited*, *Little Shepherd*, *Heartless*, and *Undertow*. Dramatics students were prominent in the community drive which resulted in bringing to Vernal, performances of *Peg O' My Heart*, *Angel Street*, and *Blossom Time*.—Dorothy Ann Witbeck, Secretary.

Bradford, Ill.

THE senior and junior class plays this past season at the Bradford Township High School (Thespian Troupe 139) were *It's Papa Who Pays*, senior play given in November, and *Don't Darken My Door*, given by the junior class on April 1. The one play contributed by Thespians during the season was *The Lord's Prayer*, staged on March 1. The Dramatics program was under the direction of Gwendolyn Williams.—Anna Mae Grubaugh, Secretary.

Ysleta, Texas

DRAMATICS activities at the Ysleta High School (Troupe 799) were highlighted this past year by the installation of a Thespian group under the direction of Roy C. Chambliss. The new group was established with a charter roll of eleven students. Major dramatic productions of the year were: *The Curse of an Aching Heart*, given on December 12, 13, and *The Night of January 16*, presented by the senior class on March 28. The year also included the production of the following one-act plays for school assembly: *Be a Little Cuckoo*, *Ask Nancy*, *The Ghost of a Show*, *Billy's First Date*, *Write Me a Love Scene*, and *The Professor Roars*. Dramatics club meetings were given to the discussion of plays.—Mary Lau Wells, Secretary.

St. Paul, Minn.

THE 1946-47 dramatics season at the St. Joseph's Academy (Troupe 286) reached its climax with an extremely successful performance of *Joan of Arc*, presented by Thespians on May 4, with Mary G. Kellett directing. The part of Joan was played by Audrey Ann Cecka. The other two major plays of the year, *The Ivory Door* and *Christmas in the Village Square*, were presented during the fall term under sponsorship of the dramatics club. Among the one-acts given for assembly during the year were: *The Greener Grass*, *Happy Journey*, and *The Autograph Chasers*. The operetta, *Briar Rose*, was given two performances in February under sponsorship of the Glee Club and the dramatic groups.—Rita Keith, Secretary.

FOR YOUR CHILDREN

Two Excellent Christmas Plays

A CHRISTMAS CAROL, dramatized by Martha B. King

The Cratchit family, preparing for a hearty Christmas, in spite of their poverty, are dismayed to learn that their father will have to work on Christmas Day, as his employer, Mr. Scrooge, is mean and miserly. On Christmas Eve, after Scrooge dismisses Cratchit with savage ill-humor, and locks up for the night he is startled to see, coming through the locked door, the ghost of his former partner, Jacob Marley. Marley's ghost, in an effort to point out to Scrooge the error of his ways, shows him in several beautiful dream-like scenes, what other Christmases were like in the past, and what Christmas will be like in the future, if Scrooge does not change. When Christmas Day dawns, Scrooge is a changed man, and undertakes to make amends for his former miserliness. The play ends with a celebration in the Cratchit kitchen, that has spelled Christmas for generations past, and will for generations to come.

THE CHRISTMAS NIGHTINGALE, dramatized by Phyllis N. Groff

This play tells the story of a Polish peasant family living in the middle of the forest, who are hungry for a sight of the city. To their door, one Christmas Eve night, comes a richly dressed little boy, who cannot speak, but who can sing like a nightingale. The family takes care of the boy for a year, without knowing anything about him. Then an opportunity comes to them to make their long-anticipated trip to the city. The children gather up their little puppet theatre that they have been making for Christmas, and come into the city, where their puppet play receives a great ovation, and where, at the Castle of Zamosc, they at last discover the Nightingale's parentage.

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Plateau, Ala.

THREE major plays were included in this past year's dramatics program at the Mobile Training High School (Thespian Troupe 31), under the direction of Julia Craig Mitchell. The year opened with a performance of *Hiawatha* early in October. In January came a performance of *Nobody's Darling*. The third major play, *Wuthering Heights*, was offered early in March. The season also included performances of three one-act plays, *Here's to America*, *Riders to the Sea*, and *The Flattering Word*. Study projects considered at the dramatic club meetings included essentials of the drama, acting techniques, and playwriting.—Leatha Henningburg, Secretary.

Blacksville, W. Va.

FOURTEEN students of the Clay-Battelle High School became members of Thespian Troupe 54 at an initiation ceremony held on March 19 under the direction of Mrs. Edna Berdine. Before the ceremony a buffet supper was served by the Home Economics Department of the school. Charter members of the troupe are: Regina Henderson, Albert Pyles, Alberta Moore, Ralph Mason, Louis Clark, James Kennedy, Wayne Stiles, Dale Neely, Anna Mae Coen, Frank James Renner, Glen DeGarmo, Albert Morris, Marjorie McNeely, and Mary Eleanor Sanders. Among the projects sponsored by the new troupe last season was the production of three one-act assembly plays, *The True in Heart*, *How to Propose*, and *No Greater Love*. A square dance was held early in May for the purpose of raising funds to finance the sending of delegates to the Second National Dramatic Arts Conference.—Anna Mae Coen, Secretary.

Ashland, Ohio

THE Thespian production of *Ladies in Retirement* was given to a large audience as the first major play of the 1946-47 season at the Ashland High School (Troupe 29), with

Betty Bartlett as director. On March 13, 14, the junior class followed with a production of *Stardust*. The third three-act play of the year, *Mrs. Moonlight*, was presented in May by the senior class. A number of students were active during the year with radio programs.

Elkhart, Ind.

THREE major plays were produced this past year at the Elkhart Senior High School (Thespian Troupe 653), all of them directed by Gladys C. Hughes. The first play of the season, *Stage Door*, was presented by the senior class on November 1 and 2. On March 6 and 7 the junior class offered two highly successful performances of *A Date With Judy*. The third play, *January Thaw*, was a Thespian and Speech Department project presented on April 18, 19. Students of the dramatics classes also contributed much to the season's program by presenting the following one-act plays: *Saved*, *Gratitude*, *Fortune Is A Cowboy*, and *Christopher's Candle*. Throughout the season twelve different programs were presented before civic and religious groups in the community. Thespians and other interested stu-

dents attended a performance of Maurice Evans' *Hamlet*. The year closed with Thespians holding their second annual banquet on May 15, at which time six new members were added to the troupe.

Martinsville, Ind.

THE Martinsville High School (Troupe 818) offered its students a number of dramatic events this past season, with Mabel L. Meeks in charge of the program. The season included seven one-act plays, and two major productions offered as class plays. The first full-length play, *Sing for Your Supper*, was given twice in October with the junior class as sponsors. The second play, *Pleasant Screams*, was given on April 24, 25, under the auspices of the senior class. The season also included a classical revue presented by the Latin Club, an original Gay Nineties revue offered by the Journalism Club, a pantomime, and various skits and programs for school assembly. Club meetings were given to a study of microphone techniques and play production methods. A number of students attended the performance of *I Remember Mama* at Indiana University.



Initiation ceremony at the William Penn Senior High School, (Thespian Troupe 520), York, Pa. Directed by Leon C. Miller, with Margaretta Hallock as associate sponsor.

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Bradley, Ill.

A successful performance of the comedy, *Don't Take My Penny*, on May 20, brought to a close the 1946-47 dramatics season at the Bradley-Bourbonnais High School (Thespian Troupe 223). The play was directed by troupe sponsor Agnes Stelter. Thespians and dramatics club members were responsible for the production of the following one-act plays during the season: *One Fine Day*, *Who Gets The Car Tonight?*, *Bobby Sox*, and *Comin' Round the Mountain*. Five Thespian members received honors in the district drama contest. Variety was given to the year's dramatics program by student attendance at plays given by three neighboring high schools.—Maxine Lambert, Secretary.



Thespian initiation ceremony at the Lee High School (Troupe 440), Grand Rapids, Mich. Sponsored by Adele M. Gondek.

Janesville, Wis.

DRAMATICS students of the Janesville High School (Troupe 538) expanded their activities this past year by attending a performance of *Abe Lincoln in Illinois*, at Melton College and a trip to Madison for the University performance of the operetta, *The Vagabond King*. Two major plays were presented during the season at this school. *The Man Who Came to Dinner*, was given to a large audience late in November. A large and highly appreciative audience was present for the performance of *Jane Eyre*, given in March. *The Ballad for Americans* was given on May 8 under sponsorship of the Music Departments.

Cleveland Heights, Ohio

A detailed report of all accomplishments made during the 1946-47 season by the Heights Players (Thespian Troupe 410) of Heights High School was issued at the close of the season by Dr. Dina Rees Evans, dramatics director and troupe sponsor. The report shows the number of members active in the various dramatic groups, special programs offered during the year, dramatic awards given to members, and a healthy list of scholastic honors won by Heights players. The report shows that thirty meetings were held during the year, twenty studio productions given, and some eighteen original plays written. The season also included two major plays, *A Murder Has Been Arranged* and *The Merchant of Yonkers*. The players appeared in seventeen performances before groups outside the Heights High School. Co-operating with Dr. Evans in the directing the year's program were Mr. Freyman, Mr. Gentile, and Mr. Winters.

Canton Ohio

A variety of entertainment was offered this past season by dramatics students of the Lincoln High School (Troupe 788), with Jeanette Fager as director. The year included two major plays, *American Eagle* and *Life of The Party*. Members of the dramatics class presented several performances of the following one-act plays before church groups in the community: *The Three Timers*, *Madness in Triple Time*, and *Bobby Sox Brigade*. The season also included a variety show presented in November, and a May Fiesta. Dramatics club meetings were devoted to a study of the theatre and reviews of contemporary plays.—Colleen Polen, Secretary.

Ardmore, Pa.

A performance of *Snafu* given by the dramatics club of the Lower Merion High School (Troupe 801), marked the opening of the 1946-47 dramatics season at this school, with Anita M. Taylor directing. The second major production, *You Can't Take It With You*, was presented on March 14, 15. Dramatic club programs sponsored during the season included the performance of the following one-acts: *Voices*, *The Seventh Age*, and *The House of Greed*. The season's program also included a variety show (April 25), a Pan-American pageant (May 22) and the performance of a one-act play presented by the French Club. The highlight of the year was the installation of Thespian Troupe 801 under Miss Taylor's direction.—Natalie-Ann Smith, Secretary.

Lima, Ohio

FOUR major plays were presented this past season at the Central High School (Troupe 553), with A. Ruth Moore as director. The first of these, *A Date With Judy*, was given in December by the junior class. On February 7 the Masqueraders' Club followed with a performance of *A Credit to the Family*. The Troubadourian Club gave *Night of January 16* as the third three-act play of the season. The fourth play, *Our Hearts Were Young and Gay*, was given early in June by the senior class. The season also included performances of several one-act plays at the dramatic club meetings, including *Student Days*, *Jerry Breaks a Date*, *Child Wonder*, and *The Professor Roars*. A number of students qualified for Thespian membership during the year.—Joan Spellman, Secretary.

Youngstown, Ohio

AN extremely successful season in dramatics came to a close on May 27, 28, at the Rayen School (Troupe 479) with a production of *The Male Animal* given by Thespians

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under the direction of troupe sponsor Lucille Lee. Thespians were also responsible for two performances of *The Man Who Came to Dinner* presented early in January under Miss Lee's direction. The season got off to a good start in the fall with the school sponsoring a performance of *Macbeth* presented by the Drama Department of Kent State University.

Helena, Mont.

THESPIAN sponsor Maxwell Gates directed the two major plays given this past season at the Helena High School (Thespian Troupe 745), with the first play, *Tom Sawyer*, presented on November 21. The second production, *Night of January 16*, was greeted by a large audience on April 24. Thespian and drama club members presented two one-act plays, *Free Speech* and *Sparkin'* in observance of National Drama Week in February. *Free Speech* was later entered in the Montana State Little Theatre Festival where members of the cast received the best actor and best bit-actor medals for their top-notch performance. Troupe 745 was formally established at this school under Mr. Gates' leadership. Dramatics club meetings were devoted to the study of play directing.—Dorothy Ross, Secretary.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946

Of Dramatics Magazine, published monthly (8 times) at Cincinnati, Ohio, for October, 1947, State of Ohio, County of Hamilton.

Before me, a notary public in and for the State and county aforesaid, personally appeared Ernest Bavely, who, having been duly sworn according to law, deposes and says that he is the editor of the Dramatics Magazine, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily, weekly, semi-weekly or tri-weekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations).

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Fairmount, Ind.

THE 1946-47 dramatics season at the Fairmount High School (Thespian Troupe 682) was highlighted by the production of ten one-act plays given for school and community purposes. Among the titles presented were: *The Ghost Wore White*, *Too Much Mistletoe*, *High Window*, *Angela's Surprise*, *Mooncalf Mugford* and *Paul Splits the Atom*. The year's program also included two major productions. *A Case of Springtime* was given in October with the junior class as sponsors, while the senior class gave *January Thaw* in April as the major show of the spring term. A number of students attended performances of plays given at Noblesville and Marion. Dramatic and Thespian activities were under the direction of Mrs. Adeline Brookshire.—Lois Cassel, Secretary

Washington C. H., Ohio

THE past season of dramatics projects at the Washington High School (Thespian Troupe 449) was marked by the production of three major and five one-act plays, all of them under the supervision of troupe sponsor Sara L. Keck. Of the major productions, *Arsenic and Old Lace*, was sponsored by Thespians, with the other two plays, *Our Hearts Were Young and Gay*, and *The Man Who Came to Dinner*, presented by the junior and senior classes respectively. The titles of the one-act were: *Red Carnations*, *Mooncalf Mugford*, *Elmer*, *The Xmas Doll*, and *The Bohemian Shawl*.

Auburn, Wash.

MAJOR dramatic projects of the 1946-47 season at the Auburn Senior High School (Troupe 426) were the all-school play, *Brother Goose*, presented on December 17, and *The Visitor*, offered by the senior class on April 18. Both productions were directed by Lois Marchant, troupe sponsor.—Shirley Gregory, Secretary.

Sunnyside, Wash.

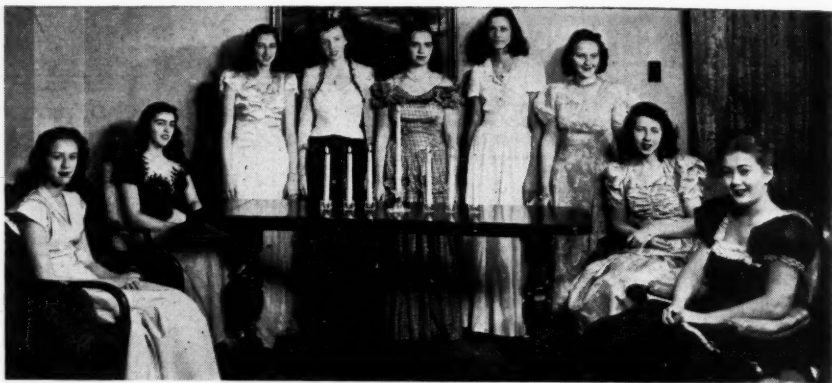
TWO full-length plays were given during the spring term at the Sunnyside High School (Thespian Troupe 492) under the direction of Winifred Kildow. On March 26, the junior class gave the popular comedy, *A Date With Judy*. In April, the Speech Class followed with a performance of *Little Nell*. The third three-act play of the season, *Uncertain Wings*, was given by the senior class late in November. The year's dramatic program also include the one-acts, *On to Washington*, *Lady of the Mop*, and *Undertow*.—Aloha Hoffman, Secretary.

Coalville, Utah

THE spring season of major plays at the North Summit High School (Troupe 690) opened late in January with the presentation of the annual school play, *Young Barry*. On March 28 the senior class presented *The Closed Door*, with a number of Thespians participating in the performance. Thespians also presented the following one-act plays during the spring semester: *Never Trust a Man*, *Ghost of a Freshman*, *A Pair of Lunatics*, *I'll Eat My Hat*, and *Guess Again Ghost*. The first year's program sponsored by Thespians at this school was highly successful.—Marian Beard, Secretary.

Winston-Salem, N. Car.

THE dramatics club of the Atkins High School (Troupe 128) offered three major plays during the 1946-47 season. First came a performance of *The Dead of Night* on December 6, with Mrs. C. M. Scales as director. In February the dramatics club offered *The Romantic Romeo*. The third production, *Young Mr. Standish*, was given to a large audience on April 25. Among the subjects discussed as the regular meetings of the dramatics club were lighting and make-up. Mrs. Scales sponsors Thespian activities at this school.—Rosa Lee Harris, Secretary.



Thespian Troupe 708 of the Stanbrook Hall, Duluth, Minnesota. Troupe sponsored by Sister M. Timothy, O. S. D.

Emmett, Idaho

A variety of worth while activities characterized the past season in dramatics at the Emmett High School (Thespian Troupe 52), with Margarette Odom as director. Thespians began the season with an extremely popular performance of the three-act comedy, *A Date With Judy*, directed by Miss Odom. The play was given to a packed house. The first Thespian initiation of the season followed. Late in March the junior class presented the three-act mystery play, *The Skeleton Walks*. The third full-length play of the year, *Sixteen in August*, was offered by the senior class in April. Dramatics students participated in several local and regional festivals. Thespians and Speech students were joint sponsors of the minstrel shows given in February.

Cold Spring, Minn.

MAKE-UP, stagecraft, program planning, and the writing of original scripts were among the subjects considered at the dramatics club meetings held this past season at the St. Boniface High School, under the supervision of Sister Michaela, O. S. B. Students also attended performances at *Hamlet* and *The Rivals* presented by University casts. Thespian junior members gave *High School Mystery* as the first full-length play of the season. The other three-act play of the year, *The Song of Bernadette*, was given by the senior class on February 2, 3. The Thespian dramatic club offered a number of one-act plays for various school purposes during the season. Among the plays presented were: *Herbie's First Date*, *Let's Make Up*, *Silence*, *Please*, and *Blue Beard Up to Date*.—Donna Ma Dutman, Secretary.

Pasco, Wash.

PASCO High School Thespians (Troupe 271) presented two popular performances of the comedy, *The Groom Said No*, on December 6, 7, under the direction of Bernice Davidson. The other major play of the past season, *Best Foot Forward*, was given on May 1, 2, by the senior class. Dramatics students also cooperated with the local P. T. A. organization in presenting a month's program of fifteen-minute radio plays over Station KPKN.—Janie Welsh, Secretary.

Kenova, W. Va.

A total of twenty-six students qualified for Thespian membership this past season at the Ceredo-Kenova High School (Thespian Troupe 115), as a result of the year's dramatics program sponsored under the direction of Edna M. Blair. Among the years events were the production of two major plays: *Calamity Kid*, and *Come Over to Our House*, the latter receiving two performances on May 8, 9.—Mary Louise Eplin, Secretary.

Oxford, Ala.

TWO three-act plays were given during the spring semester at the Calhoun County High School (Troupe 663), with Mrs. Frank Butenschon as director. In March, the junior class presented the comedy, *Bird in a Cage*, while the senior class gave *Little Shepherd of Kingdom Come* to a large audience in May. Thespians added to the seasons program by presenting several dramatic programs in the school and community.—Annette Minshew, Secretary.

Springfield, Oregon

STUDENTS and community drama patrons of the Springfield Union High School (Thespian Troupe 786), enjoyed a varied season of dramatic entertainment this past season, with the program being under the general direction of Mabel Marie Ellefson. Highlighting the busy and successful season was the installation of Troupe 786 under Miss Ellefson's direction. Major productions of the year were: *A Date With Judy*, *A Christmas Carol*, *Drums of Death*, and *You Can't Take It With You*. The year also included the production of the following one-acts, all of them given for school purposes: *Little Jack Horner*, *Sky Fodder*, *The Mad Breakfast*, *Undertow*, *Lily*, *The Black Valise*, *Nobody Sleeps*, *Darkness*, *The Reefer Man*, and *If Men Played Cards as Women Do*. All churches in the community united to see the pageant, *The Challenge of the Cross*, presented by dramatics and public speaking students. Dramatics students also sponsored a drama festival. Off-campus performances attended by students were *I Remember Mama*, *The Yellow Jacket*, and *Green Pastures*, with performances given at the University of Oregon.

Highland Park, N. J.

THE dramatics club presentation of several one-act plays afforded many students the opportunity to appear in plays this past season at the Highland Park High School (Thespian Troupe 805), with Gertrude Patterson as director. Among the one-acts given were: *Station YYYY*, *Elmer*, *A Message from Khufu*, and *Antic Spring*. The one major play of the season, *Seven Sisters*, was presented by the senior class on May 9. The year also included a Christmas pageant and a commencement program, "For Freedom's Sake." Pantomime, make-up, and stagecraft were among the subjects studied at the dramatics club meetings held during the season.—Kitty Crawford, Secretary.

San Antonio, Texas

SPRING term productions at the S. A. Vocational & Technical High School (Thespian Troupe 767) were *Nothing But the Truth*,

Headliner Plays

THREE ACT PLAYS

TANGLED YARN, a comedy by Dagmar Vola. Cast, 5 m., 7 w. Camilla enters an "ideal mother" contest, writes a heart-rending story of husband desertion, and wins the prize! From then on Camilla lies herself out of one tangled "yarn" into another, until the hilarious climax. Price 85¢. Royalty \$10.00

OH SAY! DO YOU SEE? a comedy by Byron B. Boyd. Cast, 5 m., 7 w., (extras). When the members of three distinct families are brought together under one roof — there are unexpected fireworks of fun and suspense. Come join in the laughter. Price 85¢. Royalty \$25.00.

FOR A LOVELY CHRISTMAS

LADY OF THE CROSSROADS, a pageant-pantomime. Cast of 9, any number of extras. A very lovely legend carried out in pantomime with music. Fine for church with large cast and mixed ages. Price 75¢.

CHRISTMAS WAIF, a Christmas play based on legend of the Christ child. Any number in cast, may use adults and children. Price 40¢.

THE CHRISTMAS CAROL, play for any number, arranged from Dickens' story. One of the favorites of all time. Price 40¢

ONE ACT PLAYS

SHE'S A NEAT JOB, by Richard F. Sturm, Winner of \$1,000 John Golden prize. Cast 7 m., 5 w. Whirlwind courtship of a sailor and his girl on a train (set, two rows of chairs), makes this gay comedy. Price 50¢. Royalty \$5.00.

DARK WIND, drama by Evelyn Neuenburg. One of the finest of the new war dramas, not made out-of-date by the ending of the war. Has won many contest. Cast, 1 m., 3 w. (or all women. Price 50¢. Royalty, \$5.00.

THE CORNHUSK DOLL, one act play for 3 m., 2 m., or may be played by all women. A beautiful story of mother love and a child who did not understand. A famous young woman learns the true story of her mother's pitiful gift. Price 50¢

"THE OLD GRAY MARE AIN'T—" a folk comedy by Byron B. Boyd. Cast 2 m., 2 w. Ezzy Perkins and his wife discuss their farm affairs with the "city feller" while Sally Ann practices the song "The Old Gray Mare Ain't What She Used to be", on the pianny. Price, 85¢. Royalty, \$5.00.

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given on March 12, 13, 14, under the sponsorship of the senior class and Tech Little Theatre, and the performance of *The Man Who Married a Dumb Wife* given on May 15 under sponsorship of the Tech Little Theatre and Thespians. Other activities of the season included radio programs, drama tournaments, exchange programs, and attendance at outside plays. New interest to the dramatics program was created by the installation of Thespian Troupe 767 under Mrs. Elaine Curran's direction.—Helen Herrera, Secretary.

Akron, Ohio

AN all-Thespian cast produced Conrad Seiler's play, *Bachelor's Wife*, at the East High School (Thespian Troupe 726), last February under the direction of Marjorie Moore. The play was well received. The 1946-47 season also included the production of several one-act plays by the dramatics club and class, including *Welsh Honeymoon*, *Now That April's Here*, *If Men Played Cards* as

Women Do, and *Nobody Sleeps*. A number of students attended the performance of *The Patriots* given by a community theatre in Akron.

McAlester, Okla.

OF unusual interest to readers of this magazine is the series of three successful plays presented in June and July by members of Thespian Troupe 826 of the McAlester High School. The program opened on June 24 with a performance of the three-act play, *Green Vine*. This was followed on July 10, 11, by a production of *Little Women* presented by an all-girl cast. On July 15 came the third play, *Sound Your Horn*. Troupe sponsor Margaret E. Johnson writes: "This was a summer theatre venture which proved fairly successful financially and greatly successful, dramatically speaking. Twenty-eight high school students enrolled with all but three of them being inexperienced. The venture will be repeated next summer. We regard a student

summer theatre a splendid project deserving the full support of the school and community. We wish Mrs. Johnson and her students continued success.

Providence, R. I.

DRAMATICS students of the Classical High School (Troupe 528) received first place honors in the annual Rhode Island Drama Festival held last April at Brown University. Their entry was *Good Medicine*, directed by Emilie S. Piche. The 1946-47 season of dramatic events at this school consisted of three major plays. Thespians offered *Snafu* in December as the first show of the season. In March the senior class presented *The Fighting Littles*. The third production, *A Case of Springtime*, was given in May under sponsorship of the dramatics society. *Good Medicine* was entered early in May in the New England Drama Festival where it received a rating of "Excellent".—Emilie Horsman, Secretary.



Wedding scene in *Our Town* as produced by members of Thespian Troupe 474 of the Reitz High School, Evansville, Ind. Directed by Mary Louise Williams.

The Most Outstanding CHRISTMAS PLAY

THE HOPE OF THE WORLD

A Christmas Pageant in Eight Episodes

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Plays about 1 hour. Characters: Speaking parts: A Narrator, 2 Readers, a voice speaking choir. Non-speaking parts: 14 persons for the tableaux. Singing choir. No scenery required excepting a platform for the tableaux. Easily staged and may be given on any platform, stage or in the church. Here is an exceedingly beautiful Christmas number that may be very simply given or may be done on an elaborate scale as an all-school, all-community or all-church entertainment. The telling of the Christmas story begins with the Prophecies of Isaiah, which gave the people their first hope of deliverance, and progresses step by step through the seven episodes, ending with the eighth episode—the Birth of Our Savior, the Hope of all the troubled world. Each episode is told by the narrator and excerpts from the scriptures are interpolated by the 2 readers; emphasis being added by the voice speaking choir. A tableau, symbolic of the narrative, appears in each episode and the singing choir closes each episode with appropriate music. The work of the narrator, readers and choir has been most skillfully combined, so that in conjunction with the tableaux and music, each episode is a beautiful symphony. We feel that this pageant cannot be too highly recommended. It is indeed outstanding and equally beautiful whether done simply or elaborate. (Royalty, \$5.00.)

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SHE FORGOT TO REMEMBER

In one set for nine women and five men.

Marvin Ellis and Taylor Snowden, strangers to each other, are at a mountain resort hotel nervously awaiting the arrival of Gwendolyn Archer, glamorous actress, and Elaine Woodbury, their respective fiancées. Object, secret matrimony. The girls arrive after going through a train wreck in which Elaine loses her memory so that, when she is mistaken at the hotel for Gwendolyn whose luggage she has acquired, she assumes that she is the actress. This leads to all kinds of funny complications which are not resolved until Elaine, accidentally aiding in the capture of a fugitive from justice, regains her memory in the noise and excitement. But by that time she has lost one fiancé and acquired another.

No brief description can do justice to this hilarious play. You must read it and see for yourself. Books, containing stage directions, 90¢. Royalty, only \$15.00

"Best Senior Class play ever produced here."—Mrs. A. C. Gentry, Bay City, Texas, High School.

Play Department

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Mention Dramatics Magazine

What's New Among Books and Plays

The purpose of this department is to keep our readers posted on the latest theatre and drama publications available from publishers. Mention or review of a book or play in this department does not constitute an endorsement by Dramatics Magazine. Opinions expressed are those of the reviewer only.

Samuel French, 25 West 45th Street,
New York, N. Y.

Star Light, Star Bright, a comedy in three acts, by Nancy Moore. 6 m., 6 w. Royalty, \$25. The problems of youth are presented with humor and sympathy in this comedy of family life.

The Family Wash, an exhilarating comedy in three acts, by Nan Fleming. 4 m., 6 w. Royalty, \$10. The entire action of the play takes place in the living room of the Boughton household.

Summer Scene, a comedy in three acts, by Alexander Kirkland. 4 m., 6 w. Royalty, \$25. This play was first performed at the Cherry Lane Theatre, New York City, by The Young American Repertory Group.

Common Ground, by Edward Chodorov. 10 m., 2 w. Royalty, \$25. This drama concerns a group of USO Camp Shows entertainers whose plane comes down in Italy and who are taken prisoners by the Nazis. First performed at the Fulton Theatre, New York City.

The Girl Who Looks Like Me, a comedy in three acts, by Virginia Mitchell. 3 m., 7 w. Royalty, \$2.50. One interior set. The story revolves around a missing valuable necklace. Fast-Moving.

You Touched Me! a romantic comedy in three acts, by Tennessee Williams and Donald Windham. 4 m., 3 w. Royalty quoted upon application. Suggested by a short story of the same name by D. H. Lawrence. First performed in September, 1946, at the Booth Theatre, New York City.

The Homebody, a buoyant, bubbling comedy in three acts, by Dorothy Conover. 4 m., 6 w. Royalty free for first performance.

Just Passing By, a comedy in three acts, by Pete Williams. 4 m., 6 w. Royalty, \$10. A famous novelist, Lawson Enders, succeeds in transforming a humdrum housewife into a successful novelist.

Something Always Happens, a comedy in three acts, by Alice Thomson, and Velma Boyton. 6 m., 8 w. Royalty, \$25. Three young actresses open a restaurant in their apartment as the means of contact with theatre notables in the area. The experiment is successful.

Bunches of Money, a spritely farce in three acts, by Jack Smart. 4 m., 8 w. Royalty, \$10. A writer in poor circumstances and his wife rent the palatial estate known as "Rosecrest" as a front to attract wealthy people.

The Foolproof Murder, a mirth-filled mystery comedy in three acts, by Walter Blake. 4 m., 7 w. Royalty, \$10. A super-diller with oceans of laughs.

Walter H. Baker Co., 178 Tremont St.,
Boston, Mass.

Murder by Morning, a modern melodrama in one-act, by J. A. Henton. 3 m., 2 w. Non-royalty. Herman Winkle requires financial incentives before he can get new ideas upon which to base his detective stories.

Rip Van Winkle, a one-act play in five scenes, by Hermon Ould. Cast of more than 30. Royalty, \$5.00. Scene: a village in the neighborhood of the Catskill Mountains.

Scrambled Eggs, a farce-comedy in one-act, by Helen M. Clark. 3 m., 3 w. Non-royalty. The feminine lead calls for a Billy Burke role.

Hot Off the Griddle, a farce in one act, by R. R. Henderson. 5 m. Non-royalty. A luncheon is placed in charge of a hungry "cullud" gentleman.

In the Money, a comedy in one-act, by Eugenia White. 3 m., 3 w. Non-royalty. The Trimble family has queer formulas for becoming rich — and one of them really works.

It Happen Each Spring, a comedy in one-act, by Coombs and Stevens. 3 m., 3 w. Non-royalty. The Williams family is confronted with the romantic problems of teen-ager Sherman and the "three" women in his life.

Saved from the Fate of Her Sister, a melodrama in four scenes, by M. S. McKendree. 5 m., 3 w. Non-royalty. As usual, the heroine loses her heart to the villain, but is rescued in the nick of time by the hero.

A Child Is Born, a modern drama of the Nativity, by Stephen Vincent Benet. 5 m., 3 w., several Voices. Royalty, \$10.00. Originally broadcast in 1942 over the NBC network, with Alfred Lunt and Lynn Fontanne.

Where You There, a dramatic service for Eastertime, by Willis and Ellsworth. 7 m. Non-royalty. An interpretation from the New Testament of the events of Passion Week.

The Builders, a Biblical drama based on Nehemiah 1-7, by Alberta Hawse. 3 m., 3 w. Non-royalty. A spirited play presenting an imaginary episode in the building of the wall about Jerusalem by Nehemiah.

The Dramatic Publishing Co.,

1706 S. Prairie Ave., Chicago 16, Ill.

Our Hearts Were Young and Gay, dramatized by Jean Kerr from Cornelia Otis Skinner and Emily Kimbrough's best seller. 10 w., 7 m. Royalty, \$25. The dramatist has selected several of the most humorous scenes from the novel and has preserved to a large degree the charming dialogue of the authors. The play begins on ship board with the arrangements for departure and includes Cornelia's escape of quarantine; the stowaway incident; the friendship with the young medical students and the fear of sinking. The scene shifts to Paris and the young men and the parents reappear. There is also the encounters with the bed-bugs and the teacher of acting. There is a charm about the play which is likely to appeal more to adults than to the youthful part of the audience.—*Roberta D. Sheets*

Stardust, a comedy in 3 acts by Walter Kerr. 7 m., 11 w. One interior. Royalty, \$25. This play, with its large, youthful cast is easily done in high school and other amateur groups. The scene is the combined office and studio of a dramatic art academy, where anything can happen, and everything does. The students are honored by a visit from a professional star and from there on confusion results in continuous chaos. The play is a pleasant bit of "fluff and nothing", as its very title suggests. *Mary Ella Bovee*.

Who Will Remember? a fantasy in one-act by Margaret Kenney. 6 w. Royalty, \$10. The plot largely concerns ninety-year old Kate Armitage and the ghost of her sister Louisa. While Kate is loved and respected by her two nieces, Alison and Libby, Louisa is determined to make her suffer for the heinous crime Kate committed seventy years ago — the drowning of Louisa over a love affair. As the action progresses reconciliation between the two sisters is effected, for it is clear they both have suffered these many years. A carefully trained cast will find this play excellent material for a truly effective performance. The play has rich possibilities for drama festivals and contests.—*Ernest Bavelly*.

A Sensational New Mystery

HOME SWEET HOMICIDE

**3-Act Play, dramatized by Ann Reynolds, from the
novel by Craig Rice; 8 m., 6 w., and extras, 1 set.**

As a novel, "Home Sweet Homicide" has sold out countless huge editions. As a motion picture, it was an immense success. Now available for the first time in a stage version, it will, we predict, score another immediate, stunning success. We are proud to present this ace among mystery writers in a 3-act dramatization of one of her best thrillers!

They never dreamed that a major crime would take place right next door! The Carstairs young people, led by attractive Dinah, are trying — often with hilarious results — to run the household, while their widowed mother writes mystery stories to support them. Dinah wishes they could find an ideal man to marry mother off to — the others feel that what their mother really needs is a big publicity break on her next novel — so it will be a smash hit. As they rush about — trying to locate the lamb chops — planning the dinner — worrying about their own dates, but, most of all, about their mother — two shots ring out. These shots end the life of a blackmailer and thrust all the Carstairs into a sinister yet fascinating situation. Instantly, the young people realize that here is a chance for the publicity break their mother needs — and when the good-looking police lieutenant appears — and he's a bachelor — then maybe their other problem can be solved, too. In order to keep Bill from solving the mystery in nothing flat, the kids give him false steers as to just when they actually heard the shots. When they find Mr. Sanford, the husband of the murdered woman, hiding, they decide to protect him, though he is Suspect No. 1 to the police. Archie is caught by

the dective sneaking food to Mr. Sandford. Archie pretends that it is his own picnic supper, and to avoid rousing suspicions Archie has to down the food, although he'd just finished polishing off half a maple cake! A number of people are trying to get into the house of the murdered woman, and the three young people are getting worried. They decide to give a party under cover of the noise and excitement enter the sinister house in search of clues. The plan works, and the young people come back with some very valuable clues. Just how valuable they are they soon begin to realize as the clues bring first one then another into the web of entanglements surrounding the mystery of the murdered woman. Their information is so important, that even they themselves are seriously threatened. The excitement mounts swiftly, and in a fast-moving, thrill-packed third act, they courageously face the threat that their prank has turned into, and not only solve the mystery but successfully bring off the romance between their mother and Bill. It's a play that has everything: comedy mystery, romance, fast action, and the best array of parts one could possibly wish for. The great success of the novel on which this play is based will add unusual interest in the community to your production. Price 75¢. Royalty, \$25.00.

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Dramatists Play Service, Inc., 6 East 39th St.,
New York 16, N. Y.

Boy Meets Girl, a three-act comedy, by Bella and Samuel Spewack. 14 m., 5 w. This hilarious lampoon of Hollywood ran two years on Broadway. The story has to do with the antics of two irrepressible writers working for the films. Law and Benson, the writing team, are pining for a new story for Larry Toms, a western star. Susie, a blonde and extraordinarily naive waitress who serves the authors lunch, suddenly inspire them. She is about to have a "natural" child. It shall be called Happy and be the star who will help Larry come back. And so it happens. Happy is born and becomes an immediate scene stealing sensation; so great a sensation in fact that Larry even considers marrying the baby's mother in self-defense. Unsuit for high school production from standpoint of treatment of material and technical requirements. Good choice for Little Theatre groups.—Robert W. Ensley.

Row, Peterson & Company
Evanston, Ill.

Minor Miracle, a drama in one act, by Verne Powers. 4 m. Royalty quoted upon application. The entire action of the play takes place in a life raft, becalmed off a costal lagoon. The play presents a series of seventeen emotional scenes, with the climax reached when the four men learn they will soon reach the shore. Highly dramatic.

Rough Speaking, a comedy in one act, by Emmett Smiley. 6 m., 5 w. Royalty quoted upon application. This is an extremely amusing and well written play with the plot centered on the efforts of several members of the Fenton family to acquire, for one scheme or another, a run-down shack located in their back yard. Recommended for drama tournaments and assembly programs.

Cracked Ice, a humorous fantasy in one act, by Guernsey Le Pelley. 3 m., 2 w. Royalty

quoted upon application. An isolated, radio weather station in Alaska forms the setting for this amusing play, with the story possessing some of the trick actions found in the Arabian Nights tales.

Carrie of the Carnival, a farce-melodrama in three short scenes, by Ellen M. Stuart. 7 m., 3 w. This will provide excellent entertainment for an assembly program or as part of a bill of short plays. The play is easily staged.

The Play Club, 551 Fifth Avenue,
New York, N. Y.

How to Propose, a farce in one act, by Conrad Seiler. 8 m., 6 w. Royalty, free to club members, to others, \$10.00. A lecturer begins a series of discussions on the subject, "How to Propose". George, the stage hand, sets each scene for the illustrated lectures which reveal typical proposals from the days of the cave man to the present. In the last scene the lecturer himself is the victim of a leap year proposal.

The Voyage of the Ark, a satire in one act, by Donald Vining. Royalty free to members of the Play Club but to all others, \$15.00. 5 m., 2 w. "Noah" Abercrombie, reputed to be somewhat deranged, has built an ark and stocked it with animals. As the scene opens he is waiting for the flood. During a heavy rainstorm several of his former enemies plead to be taken aboard the ark. Noah drives a sharp bargain with each one before he admits him. After the storm they all leave but find to their chagrin that all the transfers of property had demanded are legal. As the play ends Noah counts his newly acquired wealth. Unusual plot for those who wish something different. May present some staging difficulties.—Helen Mocius

The Festered Lily, a drama in 3 acts, by Hermie Duthie. 7 w., 4 m. One interior. Royalty, \$25.00. This play won the 1946 Miles Anderson Award of the Stanford University Dramatists' Alliance competition for the best play on American life. It is an outstanding drama that will hold interest until the final curtain. In it the playwright silhouettes the religious bigotry of a self-righteous woman who would destroy the happiness of her own children rather than depart from the narrow selfishness which she practices in the guise of religion. She seems to forget that "the letter killeth and the spirit giveth life." While the situations are entirely different, one feels in this play the atmosphere of *Susan and God*. Mature thespians will find this an excellent drama that will challenge their best efforts.

Bachelor's Wife, a farce in 3 acts by Conrad Seiler. 5 w., 4 m. One interior. Royalty, \$25.00. Harold Claypool is a young bachelor with literary ambitions, but in order to live on his "rejection slips" he has called on his wealthy father to pay the bills. The father sends a check each month because he believes that Harold is married and has one daughter. The "pay-off" comes when Claypool Senior decides to fly out and visit the family. Harold is beside himself and as a last resort he persuades his best friend, Stew Kirby, to dress up and assume the role of the wife. Stew's 14 year-old daughter masquerades as Harold's eight year-old child. As may be expected, complications arise and the play glides in to a happy but surprising ending.—Elmer S. Crowley

Eldridge Entertainment House
Franklin, Ohio

Dough Crazy, a farce in three acts, by Don Elser. 5 m., 5 w. 1 interior setting. Royalty free for first two performances provided ten copies of the playbook are purchased. Dolly Ransom owns a doughnut shop that is entirely successful. Matters are further complicated by the persistent efforts of a competitor to buy her out. When she refuses to sell he threatens her and hires special employees to discourage her business. Just when things are most critical a mild appearing little character who is working on a new formula for atomic dough offers his services to Dolly. His experiments

in doughnut making are far from successful but he does manage to save Dolly from a very unwise and costly venture. Plenty of farcical situations are presented, including the discovery of the magic formula for giant doughnuts. Easy entertainment for small high schools with limited budgets.—Elmer S. Crowley

The Northwestern Press

2200 Park Avenue, Minneapolis, Minn.

Butch, a comedy in one act, by Dora Mary MacDonald. 5 w., 2 m. Non-royalty. A cleverly written play in which fifteen-year-old Annabel (Butch) gives proof of her ability to hold the center of interest in a social situation, much to the surprise of her older sister, Katherine. Recommended for assembly. Easily staged.

Apple Pie, a comedy in one-act, by Dora Mary MacDonald. 5 w., 1 m. Non-royalty. Although classified as a comedy, this play has much in it that may be regarded as serious. Ambitious Linda Forbes breaks her engagement to Kenneth Grent, preferring a career to marriage. However, when she discovers that the women in her circle regard marriage and home far superior to even the most glamorous career, she decides to go along with Grent. Amateur drama groups will find this play an excellent choice for a variety of occasions.

The Shepherd of Bethlehem, a play in one act, by Janet Knox. 8 boys, 8 girls. Non-royalty. In the home of a shepherd on the outskirts of Bethlehem come Mary and Joseph with the Christ Child. Their rest is broken by the appearance of two Roman soldiers in the services of Herod. Although the soldiers search the premises carefully, they miss the Christ Child. The shepherd and his family fall on their knees and worship. This play will appeal to drama groups in upper grades and in junior high schools. Offers good opportunity for costume and stage work.—Elmer Strong.

Banner Play Bureau, Inc.
San Francisco 2, California.

As Merry As You Make It, a comedy in one act, by Mark McMillin. 3 w., 2 m. No royalty if five books are purchased. A gay little Christmas play that proves that life is what you make of it. The Painters — mother, son, and daughter — find it necessary to spend Christmas eve in the cabin of Calledons, when their car becomes stalled due to the blizzard. Gloria Painter is finally shown that her host and hostess are lovely and charming. It would make a charming play for assemblies or club programs.

The Littlest Angel, a Christmas play in one act, by Helen M. Roberts. 12 w., 12 m., purchase of ten copies necessary for production. The cast of this play can be increased to include more people or by putting parts together it can be used with a smaller group. A very effective pageant type play for use in junior high schools and the upper grades, Scouting groups or Sabbath schools. It is the story of the first Christmas as seen by the heavenly realms, and would be a very charming and beautiful production.

A Christmas "Sock", a comic Christmas pantomime, by Frederick Welch. 3 m., 1 w., and a reader; purchase of three copies necessary for production. In the form of the old fashioned melodramas, this twenty minute bit of fun would be that "different" program you are looking for. It is more suitable for club programs and an older audience. The plot centers around a Salvation Army Santa, his lost daughter, a crook and a cop, who act out the story in pantomime as the reader gives the story.

Virtue Triumphant, a burlesque melodrama in one act, 7 m., 2 w., purchase of seven copies necessary for production. This can be staged with very few properties and no scenery. It is a hilarious bit of nonsense with an innocent heroine, a villain, a villainess, and a hero struggling over a doll for whose return a reward has been offered.

Plays for Fall Production

THE STRANGE HOUSE

By Carl Astrid

An electrifying and breath-taking mystery play! Intermingled in this grand thriller are a host of scenes of good, clean fun and hilarity. Every part a good one. 4 m., 7 f. 75¢. (Royalty, \$10.00)

LIFE OF THE PARTY

By Marriane and Joseph Hayes

An unusual and worthwhile play by the authors of "And Came the Spring" and "Come Rain or Shine." Studios daughter Jean flings off her glasses and becomes the life of the party! 7 m., 10 f. 85¢. (Royalty, \$25.00)

THE RICH FULL LIFE

By Vina Delmar

A new Broadway release highly recommended for Schools and Little Theatres. "A drama of dignity, sense, and value." N. Y. World-Telegram. 3 m., 6 f. 85¢ (Royalty, \$35.00)

SPRING GREEN

By Florence Ryerson and Colin Clements

Most often produced by Thespian-Affiliated Schools during the 1944-45 season. Another funny play by the authors of the outstanding *Ever Since Eve* and *June Mad*; about a boy whose father doesn't understand him and a girl whose mother understands her only too well. 8 m., 7 f. 85¢. (Royalty, \$25.00)

ANGEL STREET

By Patrick Hamilton

After three solid years on Broadway this Victorian thriller is now available in certain territories. 2 m., 3 f. (2 policemen). 85¢. Restricted in a very few places. (Royalty, where available, quoted on application.)

SLICE IT THIN

By Al Moritz and Ed. Heghinian

This Blackfriars Guild success in New York is concerned with the Coleman family and its uproarious entanglement with Hollywood. 5 m., 5 f. 85¢. (Royalty, \$25.00)

SUDDENLY IT WAS MAY

By Bonita Barkley

A comedy of college life that will win the entertainment pennant. It may be presented as a musical or as a straight comedy. Special places are designated in the manuscript where various specialties may be introduced. 4 m., 8 f. (Extras if desired). Mod. Cost. 75¢. (Royalty, \$15.00)

TEN LITTLE INDIANS

By Agatha Christie

It's a fine specimen of the art of writing really good mystery plays. The excitement and carnage never let up until the final curtain. 8 m., 3 f. 85¢. (Royalty, \$50.00)

COME OVER TO OUR HOUSE

By Marriane and Joseph Hayes

A new play compounded of a mixture of comedy lines, fast and farcical situations, and a worthwhile theme. A clever, swift, and funny show ideal for high schools. 8 m., 10 f. 85¢. (Royalty, \$25.00)

EVERY FAMILY HAS ONE

By George Batson

The eccentric Reardons, overimpressed with their ancestry, are brought sharply to their senses when cantankerous Grandma and a pretty visiting cousin drag skeletons from the closets, causing comic havoc. 5 m., 7 f. 85¢. (Royalty, \$25.00)

UNCERTAIN WINGS

By Robert Hill and Floyd Crutchfield

A high school comedy whose events are handled realistically from the attitude of the high school people themselves. The dialogue is youthful and sparkling. 4 m., 5 f. 85¢. (Royalty, \$25.00)

THE FIGHTING LITTLES

Adapted by Caroline Francke

Booth Tarkington's latest hit presents the delightful and likeable Little family. A vociferous and fumbling parent provides many laughs. Young romances offer amusement and a touch of sentiment. 5 m., 10 f. 85¢. (Royalty, \$25.00)

BLITHE SPIRIT

By Noel Coward

From a very novel situation Noel Coward has fashioned a play which is hilarious as only a Coward farce can be. The *New York Sun* stated: "Mr. Coward has never, I think, been happier in his inventions or more adept." 2 m., 5 f. 85¢. (Royalty, \$50.00)

QUIET SUMMER

By Marriane and Joseph Hayes

A new play by the authors of *And Came The Spring*, *Life of the Party*, *Come Rain or Shine*, *Come Over to Our House*. In cheerful, swift and humorous manner, youngsters Pamela and Sonny help Uncle Jimmie win his election. 8 m., 10 f. 85¢. (Royalty, \$25.00)

TWO'S A CROWD

By Douglas F. Parkhurst

Another heart-warming and hilarious comedy by the author of *But Fair Tomorrow*. During mother's absence, Dick, Patricia, and Dorothy turn the house into a tourist home. Mystery and fun build to a riotous climax. 8 m., 9 f. 85¢. (Royalty, \$25.00)

IT'S SPRING AGAIN

By George Batson

By the author of *Every Family has One* and *The Doctor Has A Daughter*. Anything and everything does happen in the fabulous Ford household. In fact, the new maid refuses to believe that she has not wandered into an insane asylum. 7 m., 6 f. 85¢. (Royalty, \$25.00)

THE MOON MAKES THREE

By Aurand Harris

Sixteen year old Marsy pretends she doesn't mind playing the wallflower, but Grandma knows better. She sends Marsy off to the ball in true Cinderella fashion where she meets her Prince Charming who loses his shoe and the fun begins. 7 m., 8 f. 85¢. (Royalty, \$25.00)

THE BEES AND THE FLOWERS

By Frederick Kohner and Albert Mannheimer

A brand new rollicking comedy about marriage and adolescence is now available. "Real bright dialogue . . . amusing and soundly written." N.Y. *Daily News*. 5 m., 6 f. 85¢. (Royalty, \$35.00)

PARLOR STORY

By William McCleery

A witty and provocative comedy telling of a liberal professor of journalism and his clash with a reactionary publisher. Of special interest to College and Little Theatres. 6 m., 4 f. 85¢. (Royalty, \$35.00)

SOMETHING ALWAYS HAPPENS

By Alice Thomson and Velma Royton

Three aspiring, but unemployed, young actresses decide to open a restaurant in their own apartment. A series of mishaps and gay and hilarious comedy follow. 6 m., 8 f. 85¢. (Royalty, \$25.00)

I LIKE IT HERE

By A. B. Shiffrin

A brand-new provocative, comedy. Willie Kringle is a refugee who likes it here well enough to set busily about making the ideals of democracy work. 6 m., 3 f. 85¢. (Royalty, \$35.00)

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Say You Saw It In *Dramatics Magazine*

DRAMATIC presents
a delightful new comedy . . .

We Shook the Family Tree

**3 Act Comedy, 7 w., 5 m., 1 int., from
the popular book by Hildegard Dolson**

You'll get a shower of laughs when you shake this family tree. This bright new comedy is one of the best ever, and it plays like a house afire! The Reader's Digest printed a part of this story and they said of it . . . "adventures and escapades that keep the family tree aquiver." The action is rapid, the roles engaging, and the lines often uproarious.

Story Hildegard is desperately anxious to attract the attention of some eligible senior, for it's almost Saturday night, and no boy has even hinted that he'd like to take her to the big dance. She wins the school debate with an impassioned plea against drinking, but instead of attracting boys with her brains, she only convinces everyone that her father must be a terrible drunkard. As Hildegard appeals to her mother for help, the phone starts ringing with sympathetic women asking whether Father beats them all very often, and suggesting that he might be sent to Alcoholics Anonymous. Despite Mother's horror at these growing wild stories about her abstemious husband, she's moved by Hildegard's fear that if she misses this prom, it's the beginning of the end—and that the final result will be a lonely old spinster. And when the more popular girls start to lord it over Hildegard, Mother takes action. She knows a nice boy, and she's sure he'd love to go with Hildegard. Mother has to phone his mother anyway. Hildegard is in ecstasy at the thought, and, though she doesn't know the boy's name, can't resist getting back a little at these popular girls. With her vivid imagination Hildegard lays it on thick—and the result sounds better than the most admired Hollywood star—Poor Hildegard! How could she know that her mother would pick Freddie—the one boy in school whose old-fashioned parents force him to wear knickers! He's a swell guy, but those short pants make him the joke of the school. In a screamingly funny scene, Hildegard finds out the truth in front of everyone. She pleads with her father to let her break the date, but Father is mad, for everyone is convinced now that he's a great drinker. Furthermore, Freddie is the son of Father's boss. Then to make matters worse, it develops that Hildegard has given a little girl she was supposed to watch

some envelopes to play mailman with—the envelopes that get distributed to all the neighbors turn out to be her Father's old love letters to her Mother. (One of them beginning, "Your darling green cat eyes!") That settles it—Hildegard can expect no mercy from her folks, and she's in despair. The whole school is getting ready to die laughing. She reads an ad about Beauty Clay—a substance which will work a miracle on her skin—so she gets some in hopes that her fatal beauty will cause a stag-line stampede. Meanwhile, Father, in danger of losing his job at the bank because of all the talk Hildegard has started, invites his boss out to the house to see for himself how sane and sensible his family really is. Hildegard, expecting some of her haughty girl-friends, sticks her younger brother's invention out in the yard—it's an electric gadget that gets fishing worms—shocks them right up out of the ground. Her Father's boss and his wife are petrified with horror as they arrive to find the lawn alive with fish bait—then as Father tries to explain, Hildegard, her face smeared with Beauty Clay, dashes screaming into the room. (Her fisherman brother has parked a large live bass in the bathtub.) The boss is stunned. Then his son Freddie, goaded earlier by Hildegard, bursts in wearing long pants. He hooked them from her brother. The brother rushes in after him—(wearing Freddie's knickers)—and crying "steal my pants, will you" tackles Father's boss by mistake. It looks like the end of everything, and they all turn on Hildegard, for one way or another—she's at the bottom of every single disaster. But in a laughter-filled whirlwind finish, the happy solution is reached that not only solves Hildegard's problem (and Freddie's too) but will leave your audience chuckling for days. Price per copy, 75c. Royalty, \$25.00. Posters.

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